

ROM

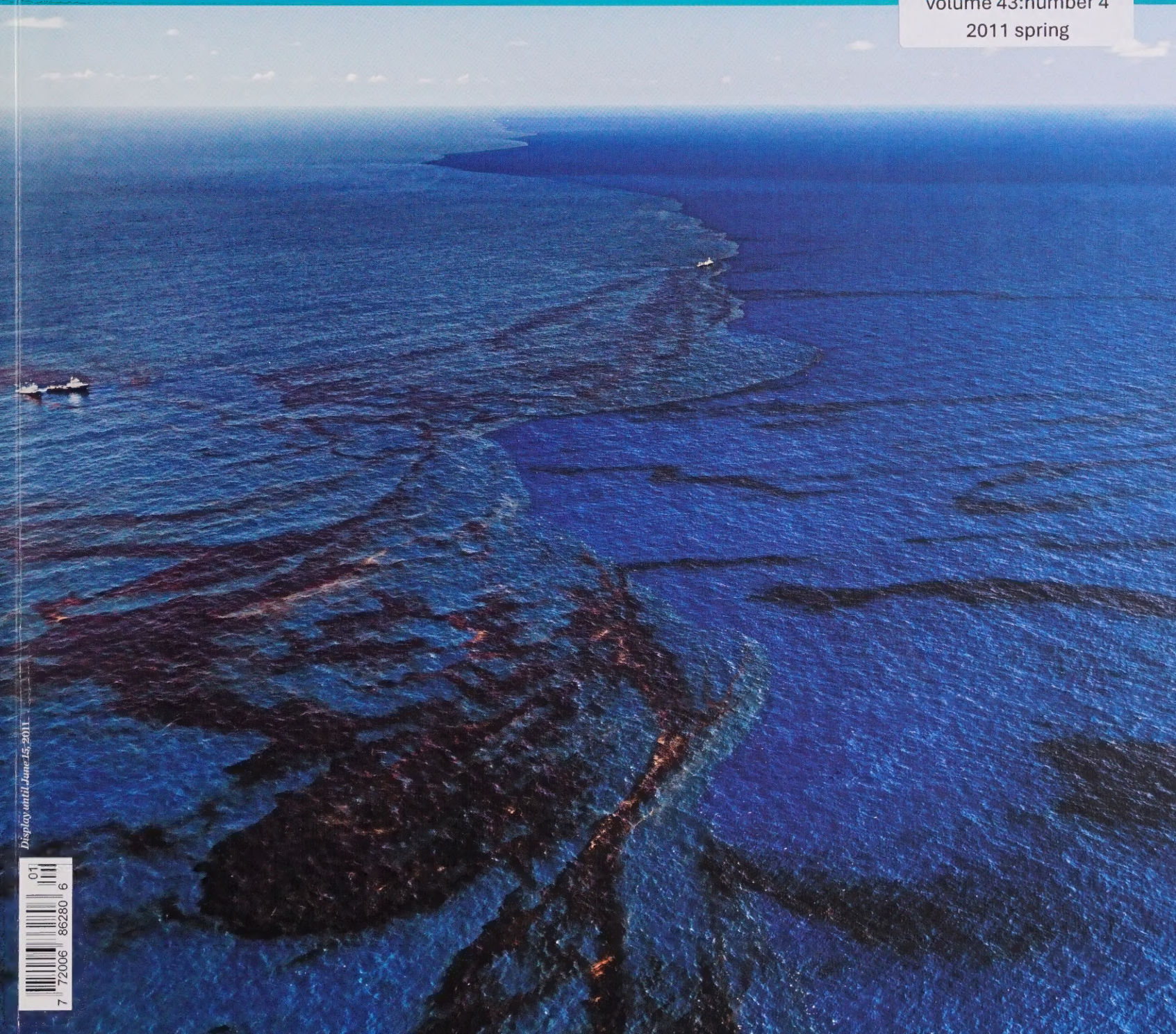
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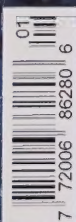


WATER: THE EXHIBITION: The ROM explores H₂O / Edward Burtynsky's views on oil / How water has shaped Toronto / The case of the missing mummy / Seyni Camara's strange figures / JAMES CHATTO on endangered, dangerous gastronomy / MARK KINGWELL on the love of collecting

volume 43: number 4
2011 spring



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"The Art of Collecting Quality"



p. 28

York from
Gibraltar Point, 1828

Contents

Features

16 Little Girl Lost

A ROM Egyptologist tracks down the remains of Nesmut, a girl whose coffin ended up in our collections, empty and broken

BY GAYLE GIBSON

22 Earth's Magician

Renowned internationally, Seyni Camara creates coveted earthen art, monumental in more ways than one

BY SILVIA FORNI

28 T.O.'s H₂O

The waterways that surround and run through Toronto have shaped its history and geography

BY KIM TAIT AND MARY BURRIDGE

Dragon Stone Mystery

p. 11



Front

- 2 Contributors
- 3 First Word
- 4 What's On at the ROM
- 7 Opinion
- 8 Journal
- 10 Cuisine & Culture
- 11 Ask an Expert
- 12 Behind the Scenes
- 14 Our Curators
- 15 Map of Explorations

Back

- 33 Shopping
- 34 Backyard Biodiversity
- 44 Exhibit A

For Our Members

- 37 Members' Message
- 38 News & Programs
- 39 ROMtravel
- 40 Events
- 41 Governors' Office Message
- 42 Support
- 43 Sponsorship

ON THE COVER

Natural history: (main image): Edward Burtynsky. *Oil Spill # 9, Oil Slick at Rip Tide, Gulf of Mexico*; June 24, 2010

World cultures:

Ladies preparing for a funerary banquet. Detail from a New Kingdom tomb painting by Winifred Needler
Photo: Brian Boyle, ROM

INFORMATION

Royal Ontario Museum
100 Queen's Park
Toronto, ON M5S 2C6
Switchboard: 416.586.8000
Website: rom.on.ca
E-mail: info@rom.on.ca

HOURS

Saturday through Thursday: 10 am to 5:30 pm; Friday: 10 am to 8:30 pm; closed Christmas Day.

ROM LIBRARY

Public hours: Monday, Wednesday, and Friday 10 am to 4:30 pm, and Tuesday 10 am to 5:30 pm

ADMISSION PRICES

ROM Members: FREE*
Adults: \$24
Students and seniors with ID: \$21
Children (4 to 14 years): \$16
Infants 3 and under: FREE

Half Price Friday Nights, presented by SunLife Financial, from 4:30 pm to 9:30 pm:
Adults: \$12
Students and seniors with ID: \$10.50
Children: \$8

Admission, except for ticketed exhibitions, is free after 4:30 pm Wednesdays.

Admission is free on Tuesdays for post-secondary Canadian students with ID.

Museum and Arts Pass Program participant.

*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.

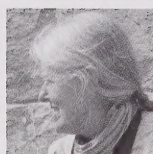
Our Contributors



Silvia Forni
ASSOCIATE CURATOR

In 2008, Forni ("Earth's Magician") joined the Museum's Anthropology Department, where she is in charge of the study, development, and exhibition of the ROM's collections from the African continent. She has focused on expanding the collections to include a broader and more dynamic selection of objects, in particular more contemporary expressions of cultural creativity. A number of these current-day acquisitions have originated from fieldwork. For Forni, meeting the artists at work and investigating their processes and ideas are among the most fascinating components of dealing with living cultures. Forni also teaches anthropology of material culture and anthropology of art at the University of Toronto.

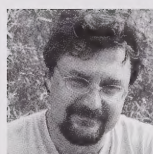
How does water factor in your understanding of clay artistry? Water is an essential component in the making of terracotta vessels and sculptures. One of the reasons pottery is such an intellectually compelling art throughout the world, I think, is because it is a process whereby men and women are able to control the fundamental elements of our world—earth, fire, air, and of course water.



Gayle Gibson
TEACHER

As a child, Gibson ("Little Girl Lost"), an Egyptologist who teaches at the ROM, would take the streetcar to the Museum every Sunday. At first, she was afraid of the Mummy Room. But then one day she noticed an index card that identified a certain mummy inside a glass case as a man named Antjau. In that moment, in the dry brown remains, she recognized a fellow human, a friend. She has been studying Egypt ever since.

What was water's importance in ancient Egypt? Without the Nile River, the Sahara would stretch unbroken across North Africa, and human history would have been quite different. The ancient Egyptians knew very well that their prosperity and their very lives depended upon the river, and they honoured the Nile in the form of the god Hapy. Depicted as a man with female breasts, representing the fertility brought by the annual inundation, he is shown supporting the thrones of kings and in processions around the bases of temples. Water also appeared in the form of the "tree goddess," who offered bread and water to those in the underworld.



Nicholas Mandrak
RESEARCH SCIENTIST

Nicholas Mandrak ("Backyard Biodiversity") is a species-at-risk research scientist for Fisheries and Oceans Canada, a research associate of the Royal Ontario Museum, and an adjunct professor at the University of Toronto. He is currently working on a project to protect the rare grass pickerel.

How has water influenced your research? Water is the reason for my research. Not water per se, but what is found in water. I caught my first fish when I was 6 years old and was awestruck by it—what was that creature, unlike anything I had ever seen, doing in the water? Since that day, I have been passionate about fishes and have lived up to the prophecy of my Grade 8 yearbook in becoming "a future ichthyologist." My research examines the biodiversity and conservation of freshwater fishes in Canada. As important as water is to the conservation of fishes, so it is to all living things, including us.

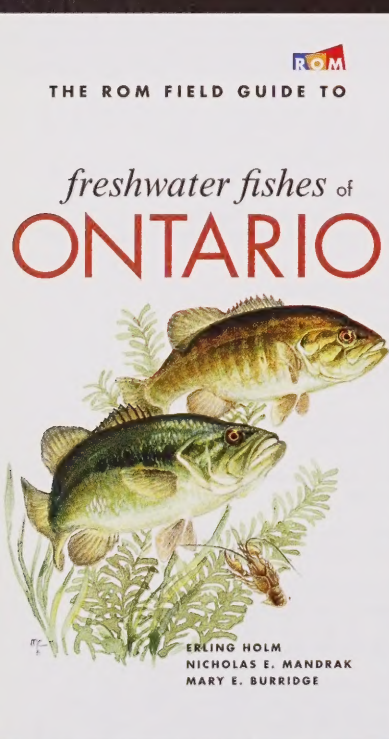


Kimberly Tait
ASSOCIATE CURATOR
MINERALOGY

Co-curator of the upcoming exhibition *Water: The Exhibition*, Kim Tait ("T.O.'s H₂O") studies minerals at the atomic level, examining how they are formed. Her studies include gas hydrates and ice. Many people don't realize that ice is actually a mineral—something to think about next time you enjoy an iced beverage.

What have you learned about water from working on this story? When I was asked to write this story it seemed like an easy enough task. Naively, I didn't realize just how inextricably the city's history is linked with its water sources, a situation that continues to this day. It was a great way to discover the real story of the role of geology, not only in shaping the landscape, but also in human settlement and the development of the city.

A CELEBRATION OF BIODIVERSITY



Available at the ROM Museum Store, bookstores, and online

A Letter from our Director and CEO



Water— The Substance of Life

Most of us take water for granted. We turn on a tap and out it comes, a seemingly never-ending supply for drinking, washing, and flushing away. And yet water is necessary for life, it is finite, and only a tiny fraction comes free from added salt. If there were a contest for most under-appreciated substance, I suspect that water would emerge as the clear winner.

Over the coming months the ROM will be putting water centre stage. Through *Water: The Exhibition*, lectures, and *Water: The Forum* we'll be exploring the many different ways that water matters. As anyone who has grown beans will know, you have to add water to make a dormant seed sprout, and this benevolent dimension of water as life-giver has been captured many times in poetry and art. But, as recent events in Australia and Brazil have shown, water can be destructive when torrential rains turn to floods. As we are increasingly starting to comprehend, human alteration of biodiversity and the landscape can inadvertently magnify or diminish those effects.

Our relationship with water is complex, and this chance to understand more about it is timely. Why are some parts of the world wet and others dry? Should water be bought and sold? How much water would you use if you had to carry your own supply? Our season of *Water* ranges from compelling debates to experiences that will delight the whole family, so dip into it as you please.

Oil and water do not mix, according to the old saying. Last year's tragic accident and oil spill in the Gulf of Mexico gave that adage a new relevance. Acclaimed photographer Edward Burtynsky captured the event (see our cover

photograph). We are fortunate that, through a partnership with Ryerson University, we are able to bring the masterful exhibition *Edward Burtynsky: Oil* to the ROM's Institute for Contemporary Culture. Over the course of a decade Burtynsky has assembled this group of images that reveal how our extraction and use of oil has changed the landscape dramatically. His soaring aerial perspectives of oil fields, refineries, and cities have a terrible beauty, and I find myself marvelling at our human capacity to change the world, yet overlook the consequences.

Burtynsky's works challenge us to think about our ability to create and to destroy through our use of oil, and the responsibilities that brings. It is now hard to imagine a world without petroleum and all its products, but commercially, crude oil is less than 150 years old—the Industrial Revolution was lubricated largely by whale oil. At different points in history we have exploited many natural resources to meet our needs, picking them up or abandoning them as we choose. If there is a theme that runs through both these exhibitions, it is that we should understand more about our interconnection with the natural world, even if that link may seem remote from our everyday lives. For both water and oil the choices that we make now will alter the future. Come and mix *Water* and *Oil* at the ROM, and think about what choices you will make.

JANET CARDING
DIRECTOR AND CEO



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Julian Siggers

Executive Editor
Glen Ellis

Managing Editor
Lee-Anne Jack

Design and Production
Hamby & Woolley Inc.

Consulting Editor
Anna Kohn

Copy Editor
Andrea Gallagher Ellis

Photography
Brian Boyle (unless
otherwise indicated)

Contributing Editors
Mary Burridge
Denise Dias
Mark Engstrom
Peter Kaellgren
Amy Lathrop
Victoria Littler
Dave Rudkin
Kevin Seymour
Janet Waddington

**Editorial and
Marketing Offices**
ROM, magazine of the
Royal Ontario Museum
100 Queen's Park
Toronto, ON M5S 2C6
Phone: 416.586.5585
E-mail:
glene@rom.on.ca
ROM website: rom.on.ca

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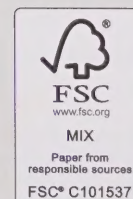
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f 416.586.5703
e magazine@rom.on.ca



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Exhibitions and gallery openings



In the Spotlight

NEW

March 5 to September 5, 2011 **Feature Exhibition**
Garfield Weston Exhibition Hall, Michael Lee-Chin Crystal, Level B2

Water: The Exhibition

The most abundant substance on Earth, water covers more than 70 percent of the planet. It is the only natural substance that occurs on Earth in liquid, solid, and gaseous forms. Opening March 5, *Water: The Exhibition* celebrates the power and wonder of this life-giving substance. In addition to explaining water's unique physical and chemical properties and origins, *Water* explores the critical role this mineral plays in the natural world. "Fresh water is surprisingly rare—it makes up only 3 percent of the water on the planet," says co-curator Mary Burrige, and yet it supports all life outside the oceans. Multimedia installations, live animals, and more help to illustrate the indispensable role water plays in our lives.

Presented by:



Supporting Sponsor:



Water is organized by the American Museum of Natural History, New York (www.amnh.org), and the Science Museum of Minnesota, St. Paul (www.smm.org), in collaboration with the Royal Ontario Museum, Toronto, Canada; Great Lakes Science Center, Cleveland; The Field Museum, Chicago; Instituto Sangari, São Paulo, Brazil; National Museum of Australia, Canberra; San Diego Natural History Museum; and Science Centre Singapore with PUB Singapore.

PROGRAMS

Symposia

Four symposia in March and June 2011 feature leading scientists, academics, and industry specialists.

Distinguished Lecturer Water Series

Six lectures by researchers, public policy makers, ROM curators, and activists explore issues related to water.

Family Programs

During March Break and special Water Weekends kids can enjoy water-related crafts, interactive games, and more.

For information: p. 416.586.5797.

June 4, 2011, to March 18, 2012

Opening Exhibition Herman Herzog Levy
Gallery, part of the Asian Suite of Galleries,
Philosophers' Walk Wing, Level 1

COMING
SOON

Indian Painted Photographs

Painted photographs are exactly what they sound like: a combination of painting and photography. They are a distinctive genre of Indian visual culture. The ROM brings together approximately 60 images covering the period when production was at its height—the 1880s through the 1940s. These images were precursors to the Bollywood cinema showcards that feature brightly coloured hand-painted photo collages.



Marriage Portrait of Royal Couple (detail) by an unknown artist, gold and paint on photographic print. Rajasthan, India, c. 1920s.

May 28 to October 2, 2011 **Opening Exhibition**
Centre Block, Level 3

NEW

Bollywood Cinema Paintings, Indian Film Art from the 1950s to 1980s

The Bollywood film industry based in Mumbai, India, is one of the most prolific in the world. Its colourful musicals are a growing sensation in the West and a deep cultural tradition in the East.

This exhibition displays original vintage Bollywood cinema showcards featuring movie icons and award-winning films. Embodying the quirky and colourful style of India's cinema culture, the exhibition features the Tatla Collection of Bollywood advertising as well as images from the ROM's collection.

The show coincides with the International Indian Film Academy Awards in Toronto.

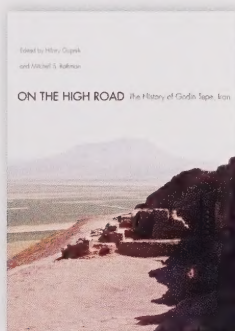


Fall 2011

Garfield Weston Exhibition Hall,
Michael Lee-Chin Crystal, Level 2B

COMING
SOON

Maya: Secrets of Their Ancient World



Opens March 25, 2011 **Opening Exhibition**

Wirth Gallery of the Middle East, Michael Lee-Chin Crystal, Level 3

NEW

On the High Road: The Archaeology of Godin Tepe, Iran

This special exhibit explores the 4,000-year history of the village of Godin Tepe on the fabled Silk Road. The exhibition also celebrates publication of the new book *On the High Road: The History of Godin Tepe, Iran*, co-published by ROM Press and Mazda Publishers.

NEW

April 9 to July 3, 2011 **Opening Exhibition**

Institute for Contemporary Culture, Roloff Beny Gallery,
Michael Lee-Chin Crystal, Level 4

Edward Burtynsky: Oil



Respected contemporary photographer Edward Burtynsky has never shied away from controversial topics. His latest photographic series is no exception. Burtynsky travelled the world to document the effects that oil, its extraction, and its use have on the environment. This exhibition features 53 of his provocative photographs that explore oil-related subjects with transfixing detail—the definitive photographic documentation of a much debated subject.

Edward Burtynsky: Oil is presented by Toronto's Ryerson Gallery and Research Centre and the Scotiabank CONTACT Photography Festival. Organized by the Corcoran Gallery of Art, Washington, DC, and made possible with the generous support of the Scotiabank Group.

What's On at the ROM



Throughout 2012 **Ongoing Exhibition**

Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia Pacific, Michael Lee-Chin Crystal, Level 3

New Acquisitions Featured in the Ajmera Gallery

Three important new collections recently donated to the ROM contain historical and contemporary African objects that visually refer to practices, rituals, and traditions from various countries across the continent.

Proverbial Coffins from Ghana

The Ga people of Ghana celebrate the passage from the world of the living to the world of the ancestors with lavish, spectacular funerals. The ROM's two recently acquired colourful "fantasy" coffins, or *abebuu adekai*, meaning "receptacles of proverbs," were made specifically for our collections.

Puppets, Masks, and Musical Instruments

Music and sound are essential to rituals, acts of healing, and public performances. A collection of puppets, masks, and musical instruments was donated in 2009 by Esther Amrad Dagan. See Journal, page 8, for more information.

Yoruba Ritual Art

The Jack and Iris Lieber Collection includes more than 30 objects from the Yoruba people of Nigeria, one of the largest ethnic groups in West Africa. Their very complex religious system and cosmology are reflected in a display of *Ifa* divination objects—trays, tappers, cups, and chains—used to consult the gods on daily decisions, to find solutions to problems, or to avert misfortunes.

Until September 2011 **Ongoing Exhibition**

Daphne Cockwell Gallery of Canada: First Peoples, Hilary and Galen Weston Wing, Level 1

Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art

Best known for her mixed media assemblages, this pre-eminent Canadian artist creates haunting works that examine the broader spiritual and political issues faced by First Nations peoples.

Last Chance

Until March 27, 2011

Wilson Canadian Heritage Exhibition Room, Sigmund Samuel Gallery of Canada, Weston Family Wing, Level 1

Position As Desired/ Exploring African Canadian Identity: Photographs from the Wedge Collection

Until March 27, 2011

European Exhibition Area, Samuel European Galleries, Hilary and Galen Weston Wing, Level 3

Fryderyk Chopin and the Romantic Piano



Until May 1, 2011

Herman Herzog Levy Gallery, Philosophers' Walk Wing, Level 1

Playful Pursuits: Chinese Traditional Toys and Games

Exhibit Sponsor:

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The Art of Collecting

Objects of desire

BY MARK KINGWELL



Francis Cornish is, I submit, the most important art collector in Canada. Not because his collection is influential or significant—it is not. Nor because his sensibility and taste reflect new ideas and values—they do not. These things cannot be true for the simple reason that Francis Cornish and his collection are fictional.

Cornish is the gravitational centre of three Robertson Davies novels, starting with 1981's *The Rebel Angels*, set largely at a thinly disguised Trinity College, University of Toronto (where, it happens, I am now a fellow). Cornish dies offstage in the very first pages of *The Rebel Angels* but dominates the book as author of a will disposing of the eclectic jumble of paintings, sculptures, and *objets* that crowds his Toronto apartment, each with its own secret—and secret admirer. His three executors struggle to do Cornish's posthumous bidding under a thick vapour of their own desires—something the crafty Cornish, revealed later to be a master forger and fabulist, surely intended.

There is no better account of the peculiar alluring power of beautiful or striking objects. Cornish's inextinguishable acquisitiveness, his disparate and apparently anarchic enthusiasms, are reflected in every art collector I know—including, on a very small scale, myself.

I should have seen it coming. In the 1970s, still in high school, I went to a Winnipeg estate auction and bid on an enamel-and-marble bell-push for no other reason than it looked cool. My parents gave me a watercolour rendering of a downtown Toronto

row house for a graduation present, and I was not content until I lived in a house exactly like it. Auctions or openings this year will find me considering my bank balance, even though there are almost a dozen excellent framed pieces on the floor beside me as I write, thwarted by lack of wall space. Years ago the art historian David Silcox of Sotheby's wryly told me that getting into the art world is easy—getting out is the hard part.

But who wants to get out? I have watercolours by John Hartman and Kent Monkman, photographic works by Lisa Klapstock, Jeff Thomas, and John Massey, paintings by James Lahey, Joanne Tod, Margaux Williamson, and Shelley Adler, drawings by Joe Morse, Olia Mishchenko, and Tony Scherman. I'm not boasting... no, wait a second, of course I'm boasting! I love my collection, and consider it a perfect example of its kind: small, private, mostly by friends, and reflecting one person's idiosyncratic taste.

Is the "private" aspect a problem? Martin Heidegger declared that the "mere object is not the work of art," but all collectors know that actually having the object is pretty damned important. And yet in craving objects, we fall prey to familiar objections about the bogus "aura" we invest in physical objects classed as art, a classic double-move of bourgeois commodification. Instead of mass-produced objects and experiences, we prefer the uniqueness of artistic creation. But uniqueness is just another market-driven positional good, a class distinction masquerading as an aesthetic judgment.

What can I tell you? I appreciate the intellectual force of these arguments without noting any dents in my enjoyment. I suppose in some cosmic sense nobody really owns a work of art; it's part of a gift economy, distributing its benefits regardless of price or exchange conditions. Fine. Whatever. When it comes to the mere object, um, sorry. You can come over and appreciate my art, if you're nice; but when you leave, it stays here. And yes, that includes the little Leanne Shapton drawing I just saw you put into your pocket. o

MARK KINGWELL is a professor of philosophy at the University of Toronto and the author, most recently, of *Glenn Gould* in Penguin's Extraordinary Canadians series.

Discoveries, Dispatches, and Discourse

New Acquisitions Don't Be Cruel

How African puppet plays contribute to community life

In 2009, Esther Amrad Dagan donated a collection of African puppets, masks, and musical instruments to the ROM. Now on display in the Shreyas and Mina Ajmera Gallery of Africa, the Americas, and Asia-Pacific, the artifacts explore how integral performance is to African community life.

This *kebe-kebe* puppet acquired by Dagan in 1966 from Gabon is held by the handle at the base of the neck and manipulated by a puppeteer hidden behind a stage. A tent-like costume wrapped around the puppet's neck disguises the puppeteer's arm. Plays tended to focus on moral content: they poked fun at antisocial behaviours and reinforced cultural norms and appropriate social relationships.

A set of five puppets included in the donation represent the characters of the play *The Trader and the Chief's Wife*, in which a trader seduces the young wife of the village chief. She is punished and sent back to her village. The puppet shown here, representing the chief, was made by Kuyu artists from the Democratic Republic of Congo for a Gabonese theatre troupe that performed in both countries. The chief's portrayal as rock idol Elvis Presley suggests an ironic and very global understanding of the notion of "king," most appropriate for the mid-1960s.

SILVIA FORNI is an associate curator in the Anthropology section of the ROM's Department of World Cultures.



Esther Dagan donated this and other artifacts in memory of her daughter, Halit, and in homage to all unknown African artists.

News Alexandra Cousteau at the ROM

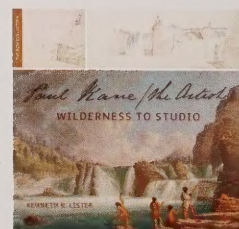
On Tuesday, February 22, Alexandra Cousteau, granddaughter of the legendary Jacques Cousteau and founder of Blue Legacy, spoke at the ROM about her family's mission to raise understanding and awareness of the importance of water in all its forms. Watch for more about this environmental advocate and her views in the summer issue of *ROM*.

Right: Alexandra Cousteau speaks up about world water conservation.



Book Shelf Paul Kane/the Artist/: Wilderness to Studio

Paul Kane's evocative paintings of mid-19th century Canada have become a treasured part of Canada's heritage. Pick up a copy of the ultimate guide to Kane and his work—both paintings and sketches—with this lavishly illustrated coffee-table volume. Royal Ontario Museum Press, 416 pages, cloth, \$75



News

History Wars at the ROM

The gloves are off!

Don't miss the last debate in this compelling series on Canadian history topics. Moderated by J. L. Granatstein.

Louis Riel Deserved to Hang

Thursday, May 5, 2011, 6:30 pm
The government sent Louis Riel to trial and, when he was found guilty, refused to exercise the prerogative of mercy—right or wrong?

Arguing *for* the motion: political theorist Tom Flanagan;
against: NDP MP Pat Martin.

General public \$25,
ROM Members \$20.

To book, or for further information: p 416.586.5797
w rom.on.ca/whatson.



From the Archives Pennies for Protoceratops

As their Centennial project in 1967, the school children of Ontario raised funds to help the ROM acquire a specimen of *Protoceratops andrewsi*, a Mongolian dinosaur discovered in 1922 by famed American naturalist Roy Chapman Andrews for the American Museum of Natural History. The fundraising campaign, which included a donation box topped with a dinosaur's mouth stationed in the Museum's rotunda, allowed the children to contribute \$1500 towards the acquisition. *Protoceratops* was unveiled at a party for the student fundraisers in the Vertebrate Paleontology Gallery on December 7, 1967. In this image, ROM paleontologist Dr. Gordon Edmund tells the children about *Protoceratops*. In another photograph, ROM director Dr. Peter Swann assists nine-year-old student fundraiser Alex Stuart with the unveiling. Forty-three years later, this same dinosaur continues on display in the ROM's James and Louise Temerty Galleries of the Age of Dinosaurs.

ARTHUR SMITH is head of the ROM's Library and Archives.



ICC In Conversation

EDWARD BURTYNSKY, one of Canada's most acclaimed photographers and advocate for sustainable development, speaks with Francisco Alvarez, managing director of the ROM's Institute for Contemporary Culture, about this season's ICC exhibition *Edward Burtynsky: Oil*.

Francisco Alvarez: How was this exhibition first conceived?

Edward Burtynsky: In the mid 1990s I started to think about what was at the core of the large-scale images of mines, factories, etc. that I was photographing. I realized that it was the world's vast reserves of cheap energy that allowed the explosive growth we've seen over the past century. Later I photographed oil being extracted and the motor-based culture and urban environments that result. Over 12 years, this evolving arc of ideas led to the exhibition.

FA: What message do you hope your photographs will convey?

EB: We think we know the consequences of this unsustainable growth in oil dependency, but I hope this exhibition will cause visitors to take a sober second look at what we are building with our limited energy envelope. After all, one of the causes of the fall of the Roman Empire was that they denuded their forests, their main source of energy. Our civilization is more vulnerable than any other in history in its dependence on easily available oil. The solution is complex, and conservation has been very slow to take hold in our society. I hope this exhibition encourages people to contemplate a more realistic future.

FA: How does Canada compare to other countries with respect to stewardship of our natural resources?

EB: Very poorly. For 2011, Canada is ranked 57th out of 59 countries in the Climate Change Performance Index. Canadians tend to believe that because we have a small population, ample natural resources, and a healthy cosmopolitan lifestyle, we do not have a big energy footprint. Governments have shown marginal leadership in making our lifestyles more sustainable. For example, they give far larger tax incentives to the big oil companies than to companies developing greener energy sources.

FA: You recently photographed the disastrous Deepwater Horizon oil spill in the Gulf of Mexico. Has anything changed as a result?

EB: Over the last few years, the big five (BP, Exxon Mobil Corp., ConocoPhillips Ltd., Chevron Corp., and Royal Dutch Shell PLC) each spent a meagre US \$20 million a year on research and development for safety, while spending US \$39 billion to explore for new gas and oil, and racking up US \$289 billion in profit. Our capitalist system encourages an attitude of "safe enough is good enough" in its mission to deliver high dividends to stakeholders in the short term. Unfortunately the lesson to become less dependent on oil was not learned in the midst of the recession. But oil will continue to be a topic of concern as climate change and the loss of water continue to increase. Oil and water are our two most important liquids.

Toronto's Ryerson Gallery and Research Centre and Scotiabank Contact Photography Festival present *Edward Burtynsky: Oil*, hosted by the Institute for Contemporary Culture at the ROM from April 9 to July 2, 2011. *Edward Burtynsky: Oil* is organized by the Corcoran Gallery of Art, Washington, D.C., and made possible with the generous support of the Scotiabank Group.



The Ultimate Lazarus Taxon

This living fossil has ended up on the endangered species list—but not because it's sought to pair with chips

BY JAMES CHATTO

What's blue, has three tails, lives in deep-sea volcanic caves, and gives you diarrhea? Why yes, it's the gentle coelacanth, nocturnal bottom-feeder and relic of the Cretaceous period. The ultimate Lazarus taxon, it was believed to have been extinct for 65 million years until one was discovered off South Africa in 1938—the zoological find of the century, according to many biologists. The fact that fishermen in the Comoro Islands had always known about the fish, which they call *mame* or *gombessa*, didn't count, of course. What mattered was that a living *Latimeria chalumnae* was new to Western science.

Once its identity had been confirmed, someone was bound to ask, "Can you eat it?" *Gombessa* apparently means "taboo" in the Swahili-based language of the Comoros, or more exactly in this case, "taboo as food." The coelacanth continuously exudes mucus and a particularly malodorous oil that fills its hollow bones and permeates its flesh. People who have been curious enough or hungry enough to taste it are quickly stricken with a devastating case of the runs.

I can think of no better protection for the creature. There is a small but wealthy group of people in the world who have an unhealthy obsession for trophy gastronomy. They seek out and eat the weirdest and rarest plants and animals, greedily collecting culinary experiences from monkey brains to mammoth meat thawed from the Siberian permafrost. They think nothing of feasting on fugu, a fish that is fatally toxic if carelessly prepared. They may laugh at death, but they mortally dread the indignity of a rapid dash to the loo.

In 1997, a second living species of coelacanth, *L. menadoensis*, was found in Indonesia (these ones are brown) and there are reports of others being caught off the Solomon Islands in the

Personal statement from c5 chef Ted Corrado
Making sustainable seafood choices is about supporting solutions for healthier oceans. I believe choosing sustainable seafood is an easy and effective action that we can take every time we purchase seafood. Whether you are an individual shopper who shops for your family or a chef like myself, our choices count.

South Pacific, but the fish is still very high on the endangered list. Surviving the first 400 million years was the easy part, it seems; the challenge lies in the next couple of decades. Although most of us aren't interested in dining on coelacanth, these fish become accidental victims of commercial fleets scouring the sea bed with trawling nets, or of local fishers using dynamite.

The news isn't all bad. The *gombessa* is protected by CITES (the Convention on International Trade in Endangered Species), and public interest in such an ancient and unique creature makes it an asset to the tourist industry of the Comoros—much more useful alive than dead. Indeed, listening to schoolchildren discussing the model coelacanth in the ROM's Schad Gallery of Biodiversity, it seems as if the fish has become a popular poster child for conservation.

This April, May, and June in celebration of *Water: The Exhibition*, the ROM's c5 restaurant is hosting a number of evenings in collaboration with OceanWise, the Vancouver-based initiative that monitors which fish we should and shouldn't be eating. Certain evenings are devoted to West Coast, East Coast, and Ontario's freshwater catch as c5's chef, Ted Corrado, brings in chefs, winemakers, and fishermen from these regions as guest speakers. Coelacanth will not be on the menu. o

JAMES CHATTO is a Toronto-based food writer and the editor of *harry* magazine.



👁 At c5 during *Water: The Exhibition*, choose from potted Dungeness crabs; little neck clams with watercress and seaweed salad, nori water, and Nasturtium "lily pads"; and maple-cured salmon roe with croutons, crème fraîche, crispy capers, arugula, and purple mizuna.

Tibetan Dragon Stone

Artifact or specimen?

BY JANET WADDINGTON

Q

I purchased this stone in Tibet. I know it is not a real fossil, but can you tell me how it was made?

— Calvin Jen, Toronto, ON

A

When I first saw it, I thought your stone might be an extraordinary example of a phenomenon known as a “picture rock.” Most picture rocks are very fine-grained rocks that contain naturally occurring different-coloured layers or zones. Slicing the rock

reveals a surface of intersected layers, which produces a pattern or picture—think of cutting into ribbon sandwiches or layered jellied salads.

Cutting at different angles reveals different patterns while successive slices at the same angle can produce multiple similar pictures. The images often resemble scenery, such as the example shown here from the ROM’s geology collection.

Similarly, cutting into a fossiliferous rock can reveal the inner part of the shells, depending on how the fossils within it are oriented to the surface, exposing outlines quite unlike the familiar outer shapes we normally see.

Your stone appears to contain swirled light and dark layers or veins. The rock is made to look as though erosion has shaped it, exposing different colours to form the outline of a dragon on its rounded surface. This natural-seeming phenomenon was achieved by skillfully resist-dyeing the surface of a light-coloured, weathered stone, with the dragon shape left undyed. Swirled bands of white were also left undyed to produce a layered effect, which the artisan has taken the trouble to carry onto the back of the stone.

Vincent Vertolli of the ROM’s Earth Sciences section pointed out clues to the stone’s true nature. The white and the darker parts both contain exactly the same size and type of minerals, in this case mostly quartz. Since light and dark colours are produced by quite different minerals, in a granular rock like this sandstone you would certainly see the different mineral composition of the different colours. In addition, tiny cracks in the rock are blacker than the main surface, showing where the dye has seeped in. The dye has even filled cracks that run into the white sections. If you were to slice into your stone to follow the hidden dragon shape, you would quickly find nothing but plain white rock.

The dragon is an important figure in Tibetan Buddhist symbolism, so one would expect a stone depicting a dragon to be very special. Your carefully dyed piece of quartzite is a beautiful souvenir and conversation piece. o

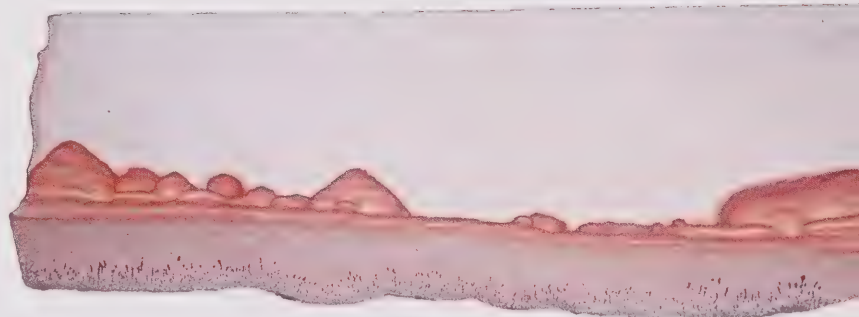
JANET WADDINGTON is an assistant curator in the Paleobiology section of the ROM’s Department of Natural History.



Above: The front and back of Calvin’s “dragon stone.”

Right: A bowl made from carved and polished limestone from the Cretaceous of Pakistan. The rock is full of fossil snail shells in various orientations, which show up on the cut surface as swirling different-shaped outlines.

Below: A slice of “scenic rock” cut from rhyolite, a volcanic rock from Haida Gwaii (Queen Charlotte Islands), British Columbia. The pattern results from slicing through coloured bands occurring naturally in the rock.



The Dinosaur Diaries

A wrinkle in time

BY DAVID EVANS AND SHIONA MACKENZIE

BEFORE



Technician Amelia May begins work on the huge block of sandstone retrieved from Alberta.

In 2008, our field crew unearthed a wealth of fossils in southern Alberta, including a remarkable duck-billed dinosaur that had more than its bones preserved.

We knew we'd unearthed something special with the large skeleton that was hauled out of the ground in a massive 2722-kilogram plaster-and-burlap field jacket. But just how special came to light only when the jacket was removed and the delicate job of preparation work began.

Exposing a dinosaur skeleton from the surrounding rock can be painstaking work, and even the most experienced technician chips away bit by bit, distinguishing bone from background by subtle differences in texture and colour. The dinosaur bones found in Alberta are darker and smoother with a striated surface, making them fairly distinct from the surrounding sandstone or mudstone. Our prize was a hadrosaur skeleton embedded in loosely consolidated grey sandstone, which was relatively easy to clean from the bone.

Technician Amelia May, whose time was graciously donated by Research Casting International, began work on the huge block of sandstone early last year. Before long, she uncovered a reddish ironstone hue around the skeleton, and then a wrinkly, bumpy, reptile-like surface pattern was slowly revealed. We were excited—this was clearly the fossilized trace of the dinosaur's skin! Small patches of skin impressions have been found with many of the ROM's hadrosaurs—some of them can be seen in the James and Louise Temerty Galleries of the Age of Dinosaurs. But often these

AFTER

This dinosaur's bones are distinct from the surrounding stone.

An up-close look at the gentle undulations and folds of skin that inspired this hadrosaur skeleton's nickname, "Wrinkles."



rare pieces go unnoticed during preparation or are destroyed during excavation. This time, the scaly skin seemed to appear almost everywhere as the dinosaur's back was prepared—at least 1.2 continuous metres (4 feet!) of it to date. The skin is amazingly well preserved, right down to the life-like gentle undulations and folds that inspired this dinosaur's nickname—"Wrinkles."

Wrinkles is a partial dinosaur "mummy" still encased in much of its skin. So far, we have determined that this hadrosaur is relatively intact from the hips to the neck, where the skeleton is still hidden within the rock. Work is ongoing to discover whether or not the skull is attached.

The summer of 2008, when we collected Wrinkles, may have been our most prolific field season yet in that part of Alberta, but the summers of 2009 and 2010 have proved very interesting and productive, too. In 2009, we began to uncover a massive ceratopsian (horned dinosaur) bone bed, or graveyard, which is as long as a football field and crammed with bones. We also continued to uncover another bone bed full of the jumbled remains of juvenile

duck-billed dinosaurs. We suspect that specimens from both of these sites might represent new dinosaur species.

In 2010, our four weeks in the field in Alberta were spent looking for skull bones to help precisely identify the dinosaurs found in these two sites. While excavating the ceratopsian bone bed, we successfully uncovered several important diagnostic skull bones. In the juvenile hadrosaur bone bed, after excavating for some five years, we finally found a nasal bone fragment that helped us identify the genus *Gryposaurus*. Despite the incessant summer rain, our team also managed to collect the partial skull of what we believe is the first evidence from Canada of the "Good Mother" hadrosaur, *Maiaasaura*. We are working feverishly in the lab to prepare these new and exciting fossils for eventual display.

DAVID EVANS is an associate curator in the Paleobiology section of the ROM's Department of Natural History. Shiona Mackenzie is a ROM volunteer and freelance writer with 17 years of international experience.

The Geometry of Stone

A ROM geologist's search for the Museum's origins

BY GLEN ELLIS



Vincent Vertolli
ASSISTANT CURATOR
OF GEOLOGY
Department of Natural History

ROM Positions
1996–present
Assistant Curator of Geology
Department of Natural History, ROM

2003–2008
Coordinating Curator
Teck Suite of Galleries:
Earth's Treasures

2003–2004
Head
Earth Sciences Department

1978–1996
Curatorial Assistant
Department of Geology

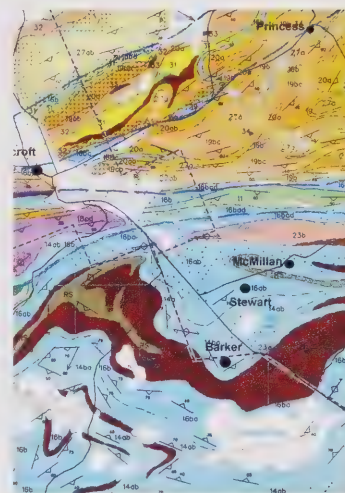
Education
1973
Bachelor of Applied Science,
Geological Engineering,
University of Toronto



At the centre of the marble floor in the ROM's 1933 Rotunda a variegated star, cut from sodalite, lies within successively larger starburst patterns. The patterns radiate outward to mosaics of animals, some from mythology, others from the natural world. Marble columns further define the space. The sodalite and marble were quarried from approximately 1.3-billion-year-old Precambrian deposits near Bancroft, Ontario. The original ROM (1914, Philosophers' Walk Wing), built north-south from Bloor Street along the Taddle Creek ravine, is fashioned from yellow bricks produced in the Don Valley. The brickworks there first used clay from the bottom of the glacial Lake Iroquois of 13,000 years ago, to make red and yellow bricks, and later accessed the 420-million-year-old grey shale beneath it, which was dyed to make bricks in a variety of colours. The historic ROM arose from Ontario's geology. ROM geologist Vince Vertolli is an authority on both.

In the course of his research, Vertolli has gone to the sources. At the Princess Quarry (see map), he found the sodalite deposit that furnished the centrepiece of the Rotunda floor. A circa 1930 sell sheet from the Bancroft quarries references a rainbow of available marble colours and patterns, from "Laurentian Buff" to "Rose Fantasia." The buff-coloured marble in the Rotunda comes from the McMillan and Stewart quarries, the green and the pink brecciated mostly from the Barker Quarry. The Rotunda columns, cut from "Green Serpentine" marble, were turned on a lathe at the quarry, then finessed and polished in Toronto.

Vertolli points out the quarry sites on Ontario geological maps of the region, most of which he and ROM colleague Syd Lumbers researched and created over a period of 20 years: "We mapped a swath of the Canadian Shield," he says, "from the Renfrew/Pembroke vicinity to the islands of Georgian Bay." This involved field-based research in the summers and lab work the rest of the year. Because the region isn't rich in precious metals and minerals, much of it had never been geologically mapped. "Our maps, about 30 in all, were the first comprehensive surveys of the region." The maps were subsequently acquired from the ROM by the Ontario Geological Survey, the proceeds supporting ROM research.



Left:
Princess
Below, left:
d. 1914

To the south, near the Niagara Gorge, Vertolli found the quarry site of the Queenston limestone used in the Weston Family Wing and the Hilary and Galen Weston Wing (1933), the grey stone seen both inside the Rotunda and outside up to the windowsills. In 1929, before construction began, the Government of Ontario had specified the use of local resources wherever possible, thereby excluding the more commonly used Indiana limestone. Technically, Queenston limestone is dolostone, slightly harder than its Indiana relative because of its magnesium content.

Near the village of Terra Cotta, in the Credit Valley, Vertolli found the source of the more decorative grey and buff-coloured sandstone used in the higher reaches of the 1933 building. Like Queenston limestone, it was deposited in the warm, shallow seas that covered southern Ontario about 420 million years ago.

Vertolli's work as a ROM geologist has taken him to the world's largest diamond mine, in northern Australia, and to the otherworldly rim of Italy's smouldering Mount Etna, but the focus of his research has been Ontario. ROM Press will be drawing upon his expertise for *The ROM Field Guide to the Rocks and Minerals of Ontario*, projected for publication in the Museum's centenary year of 2014. o

GLEN ELLIS is head of Royal Ontario Museum Press and executive editor of *ROM* magazine.

NORTHWEST TERRITORIES

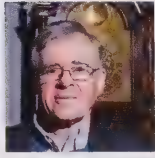


Doug Currie
SENIOR CURATOR
Entomology

Doug Currie has conducted fieldwork throughout northern North America and Siberia over the last 10 years. Specializing in biting flies, his current research, a joint project with colleagues from McGill University and the University of Prince Edward Island, focuses on how insects respond to climate change in Canada's north (see *ROM* magazine, winter 2010). Currie led field crews to Moosonee, Ontario, and Churchill, Manitoba, in 2010. This year he will lead field crews to Norman Wells and Banks Island in the Northwest Territories.



DELAWARE



Ross Fox
ASSOCIATE CURATOR
Early Canadian
Decorative Arts

During the month of November 2010, Ross Fox was a scholar in residence at Winterthur Museum, as the recipient of a research fellowship. Winterthur Museum (with the University of Delaware) is renowned as a centre for the study of early American material culture and decorative arts. Fox studied Winterthur artifacts and consulted its library and archives. He was able to further his research into the design antecedents of early English-style furniture of Montreal and their means of transmission. American immigrants, mainly from New England, dominated furniture-making in Montreal during the period c. 1790–1820, and the ROM has the largest collection of their furniture.



U.S. AND EUROPE



Arni Brownstone
ASSISTANT CURATOR
Ethnology

Plains Indian pictographic paintings of war deeds executed on hide robes, warshirts, tipi liners, and tipi covers comprise one of the great bodies of indigenous art and historical record-keeping. These works are difficult to study because they are composed of a multitude of small, detailed, and often faded figures. To overcome this difficulty Arni Brownstone produces precise electronic illustrations based on tracings from the originals. In June 2010, he studied and traced onto Mylar film three painted robes in New York, Boston, and Philadelphia. In March 2011 he will trace four robes and three warshirts at European museums in Paris, Bern, Offenbach, and Stuttgart.

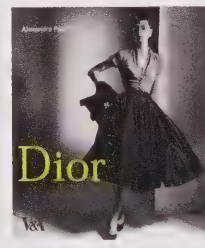


FRANCE



Alexandra Palmer
NORA E. VAUGHAN
SENIOR CURATOR
Textiles and Fashion

Studying the dissemination and socio-cultural aspects of fashion and textiles from the 18th century to the present is the main theme of Alexandra Palmer's research. Her latest book required weeks of study in the Christian Dior archives in Paris, where she was able to access business documents, photographs, and sketches that have never been published. She also met and interviewed seamstresses, cutters, and models who had worked for the house in the 1950s. The result: the award-winning *Dior: A New Look, A New Enterprise, 1947–57* (V&A 2009). Subsequently, Palmer has been invited to speak on Dior in New York, Boston, Phoenix, Paris, Berlin, and Santiago.

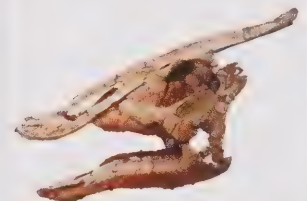


MONGOLIA



David Evans
ASSOCIATE CURATOR
Vertebrate Paleontology

To investigate patterns of interchange between fauna of Asia and Western North America, David Evans is conducting fieldwork in the Late Cretaceous fossil deposits of the Gobi Desert, Mongolia. The fossil plants and animals found there are strikingly similar to those from North America because the two continents were linked by the land bridge Beringia in the Late Cretaceous. One example is the duck-billed dinosaur *Sauroplophus*, which is found in Alberta and Mongolia at about the same time period. The nature and timing of interchanges between the continents is unclear, but data suggest a complex scenario that involved many interchanges in both directions.



Where in the world are they?

The who, what, and where from our international curatorial team



Little Girl Lost



A ROM Egyptologist pieces together clues to find the chantress whose coffin is on display in the Museum's galleries

BY GAYLE GIBSON





LYING IN A CASE ON THE BACK WALL OF THE ROM'S EGYPTIAN GALLERY IS THE LIDLESS EMPTY COFFIN OF A LITTLE GIRL. FEW VISITORS GIVE IT A SECOND GLANCE. NO BRIGHT PAINTING ADORNS IT AND A GAPING TEAR MARS THE BOTTOM. BUT FOR ME, EVER SINCE I JOINED THE ROM IN 1990 AS A TEACHER AND EGYPTOLOGIST, THIS ANCIENT FRAGMENT HAD POSED A TANTALIZING MYSTERY.

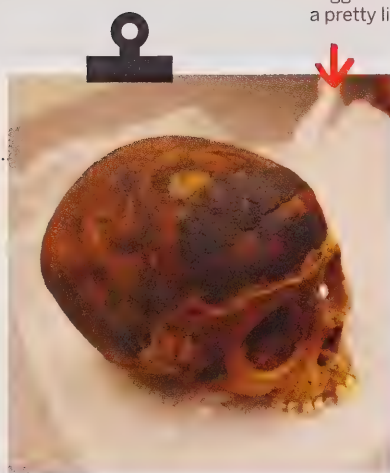
Winifred Needler (left) begins to unwrap a child's mummy at Knox College in the summer of 1961.



Nesmut's skull on the day she came back to the ROM. Her fine bone structure suggests she was a pretty little girl.

No. 1

Mummy under Study



In an attempt to learn more about our enigmatic mummy, Nesmut's remains are being studied as part of the joint Royal Ontario Museum-University of Western Ontario Mummy Project. Specialists will CT-scan and examine her re-articulated skeleton. We should be able to ascertain her age with more precision than was possible in 1993, and perhaps based on her skull, an artist will recreate her face. Although it's not likely, we may even discover the cause of her death.

Some 3,000 years ago, someone went to considerable trouble and expense to personalize the coffin. It is made of cedar, a rare and expensive wood in Upper Egypt then, and the inside is stained black from costly resins that would have been poured over the body at the funeral. The sides are covered with drawings in the latest style of coffin decoration. Unlike many craftsmen who used stock images of underworld spirits, this artist customized the work with four portraits of the girl on the outside, and at least two more on the inside. On this half of the coffin alone, her name, Nesmut, appears 13 times. Her titles, "Lady of the House" and "Chantress of Amun" suggest that her family owned property. This coffin style was produced for only a generation, so it would have been made sometime between 920 and 900 BCE.

Seeing this ancient coffin always left me imagining the sorrow Nesmut's family must have felt, and wondering why she had died so young. Chances are I may never learn the answer, but a more immediate puzzle held the promise of resolution: what had happened to the girl's mummified remains? And how did part of her coffin come to be in the ROM's collections? It's hard to imagine any archaeologist or museum collector undertaking the expense of shipping a broken and incomplete coffin from Egypt.

Museums are mysterious places. Until the last few years nobody would have guessed that the ROM had a Barosaurus tucked away in the basement, or a *Book of the Dead* stashed on a store-room shelf. And recently, I was delighted to discover, finally, that Nesmut's human remains belong to this category of treasures lost and found again.

It was two years ago that some of the answers first began to surface. I was going through a box of articles and letters by Winifred Needler, a former ROM Egypt curator, when I came across an envelope marked "1961." Inside was a series of photographs that showed Nesmut's coffin lying on the basement floor of Knox College at the University of Toronto, where Needler was cross appointed as special lecturer. A small wrapped mummy lying beside it must be Nesmut.

The sequence of images shows Nesmut's resin-stained layers of cloth—a mix of old clothes, towels, and bedsheets typical of mummy wrappings—being casually unrolled or cut through

to reveal the body. Judged by today's standards, this informal unwrapping is shockingly unscientific. While public unwrappings were popular in the 19th and early 20th centuries—motivated more by commerce or curiosity than scientific inquiry—they had long gone out of style by the early 1960s. It was a dry time for mummy studies.

Before 10 years had passed, though, another of the ROM's mummies, Nakht, would be among the first to be studied scientifically—the careful autopsy was fully documented and tissue samples were examined by parasitologists, medical doctors, and other specialists. For Nesmut's unwrapping, only a few notes were taken, and some attempt was made to identify the insects caught in her wrappings, but much valuable information was lost forever.

I could see from the photos that the unwrapped child's body was in bad condition, severely damaged by insects either in Egypt or here in Canada. There was little left other than her skeleton, but somehow Nesmut's delicate hands and forearms remained intact, her well-manicured fingernails evidence that she had been cared for in life.

The photos proved that the girl's body had made the journey to Canada. She must have been stored in her broken coffin before 1961. Perhaps it was because her coffin was so delicate and its lid missing that neither the coffin nor the mummy was registered in the ROM's collections or displayed. Hieroglyphs on the coffin indicated that Nesmut lived in Waset, known today as Luxor. But the question remained: Where were the little girl's remains now?

No. 2

Nesmut's life as Chantress of Amun

Ancient Egyptians loved titles. Nesmut's title "Lady of the House" tells us that this young girl belonged to the class of free men and women who owned property and were associated with the temple of Karnak. Her other title, "Chantress of Amun," means that she was a member of the temple "choir" or rhythm section that sang, clapped, and shook the sistrum, a rattle used in religious rituals. Nesmut's mother, named on the coffin as Takayi, or perhaps Takria, had the same titles, so we may imagine the two of them walking from their home to take part in festivals. On the way, they would have passed

the white-washed mudbrick homes of the rich and poor, colourfully painted with images of plants and friendly spirits, and courtyards or gardens planted with flowers or date palm trees. Goats and ducks, cattle and sheep would have filled the streets with their sounds and smells as mother and daughter made their way to the great stone temple, the home of Amun-Re, king of the gods.

During Nesmut's lifetime, the first kings of the 22nd dynasty, Sheshonk I and Osorkon I, had begun to build again at Karnak after a period of neglect, and the great temple would have been thrumming

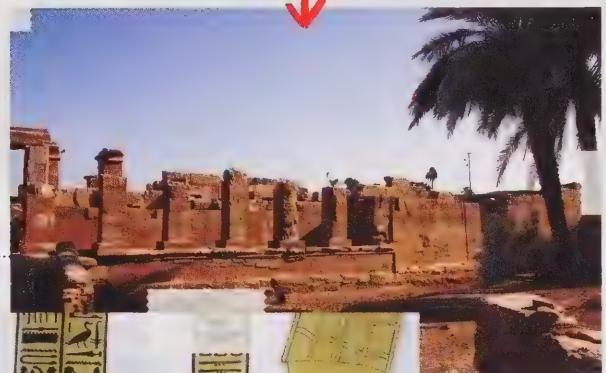
with the sounds of construction and gleaming once again with gold. Voices chanting rituals would have resonated in the vast space filled with the hustle and bustle of the temple's other functions: school, hospital, and court of law. The High Priest of Amun at this time was a royal prince who ensured that on festival days there was plenty of bread, beer, beef and fowl, fruit, and flowers for everyone. As the golden statue

of the god was carried from the tabernacle out into the light, and placed upon a gilded cedar boat to cross the Nile, Nesmut and her mother would have been at the front of the procession with the other chantresses, their lively, rhythmic songs joyfully announcing that the god was among his people. Too soon, Nesmut's place in the procession was empty. She crossed the Nile one last time, and took up her abode in the West.



Charles Trick Currelly, the ROM's first director, on an Egyptological excavation at Abydos in the early years of the 20th century.

The Festival Hall of King Amenhotep II at Karnak. Nesmut would have known this graceful building, though it was already falling into ruins in her time.



Prince Montuirkopeshef makes an offering to the god Amun-Re of Karnak. From KV 19, the Prince's tomb in the Valley of the Kings.



No. 3

On the Coffin →

The bottom half of Nesmut's brown coffin remains on display in the ROM's Egyptian Gallery. What looks like a plain wooden coffin is really a message of love, as is demonstrated by the four pictures visible on the side of the coffin and their meanings.

THE COFFIN

Location: ROM Egyptian Gallery

Name of mummy: Nesmut

Age at death: 12 years old (estimate)

At ROM since: Unknown/since the beginning

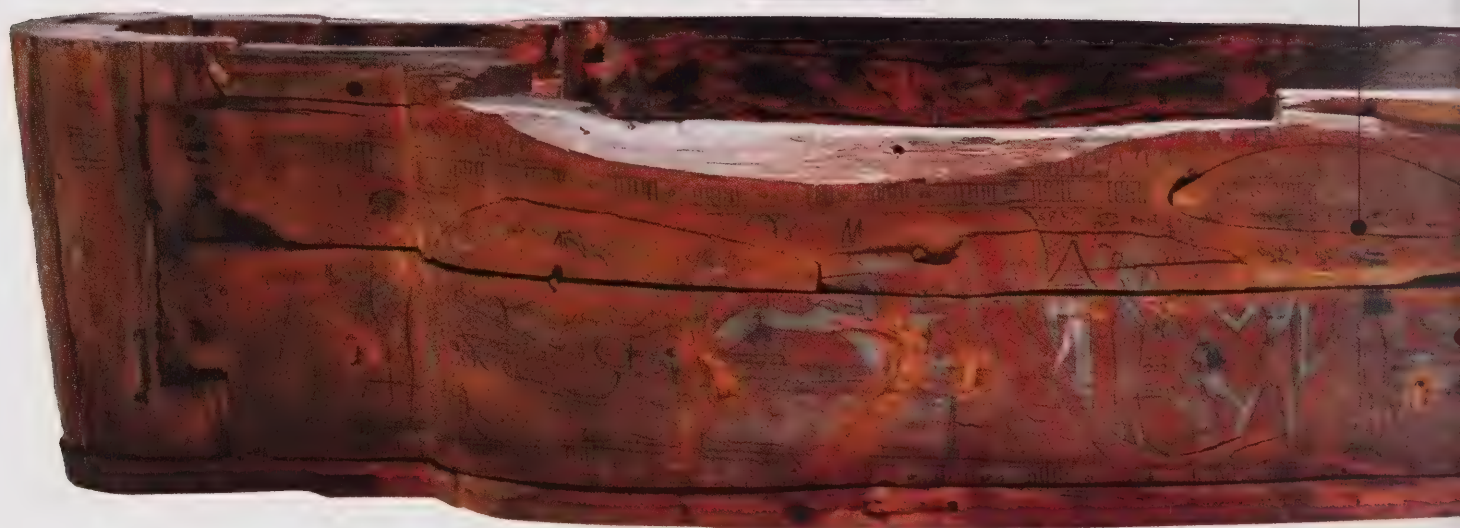
Length: 187.6 cm

1

In the middle of the panels, Nesmut is shown as a mummy. To the left of the mummy, Nesmut is escorted into the Afterlife by the god Horus and greeted at the door of her tomb by Hathor, goddess of the West. The little bird is Nesmut's *ba*, a part of her spirit that will be able to leave the tomb and visit her friends.

2

In the standing images, Nesmut wears a long flowing dress. During the 22nd dynasty, womanly curves were celebrated, but the artist shows Nesmut as a young girl, rather flat-chested, with long thin legs.



Ire-read through Winifred Needler's notes. Nesmut's height was three feet, nine inches, suggesting at first that she had been about eight years old when she died. A later report from 1993, based on X-rays, judged her age as closer to 12. (She was probably short because of malnutrition caused by food shortages when the Nile did not rise enough to irrigate all cultivated land.) Among the documents were notes from the University's Department of Anthropology and one from the Faunal Archaeo-Osteology Lab. This got me wondering whether Nesmut had been unwrapped to provide the University of Toronto's Comparative Anatomy Department with a human skeleton that students could compare with that of animal skeletons—after all, she was of unknown provenance and had no ties to living people.

Nesmut's coffin was finally registered in 1983 after curator Nicholas Millet re-discovered it in storage. In 1992 it was put on display in the new Egyptian gallery that opened that year. Nesmut's may have been one of the first coffins ever owned by the

ROM. Needler wrote that the coffin had been in the collection for as long as she could remember, "from the beginning of the Museum itself."

Documents uncovered in the 1980s by Egyptologist Elspeth Williams and in the 1990s by ROM volunteer Mark Trumpour in the Fischer Rare Book Collection at the University of Toronto provided some further details. One important clue was a letter written in 1906 by the Museum's first director, Charles Trick Currelly, who was excavating in Egypt at the time. Currelly reported that Egyptologist Sir Robert Mond had offered to give the fledgling Toronto Museum "four coffins beautifully painted and of great interest..." One of the four is certainly the tall white coffin of Padikhonsu, which stands beside Nesmut's in the ROM's gallery. Djedmaatiusankh's, also displayed in the gallery, is very likely another. And the tall black coffin of Takhat that stands behind Djed's is probably the third. Was Nesmut's coffin the fourth?

Mond had excavated the tomb of a man named Khonsumes, and found a set of coffins belonging to "the Lady of the House and Chantress of Amun, Nesmut." Was she *our Nesmut*? The problem is the description "beautifully painted." There's very little paint



3 To the right of the central mummy, Nesmut stands outside her tomb to greet the rising sun, Re-Horakhty, who is shown as a hawk-headed man crowned with a sun disk.

4 At the far right, which was the foot end of the coffin, there's a drawing of a vulture followed by the image of a girl kneeling on a mat. The girl holds a water-lily, a beautiful symbol of rebirth. In ancient Egypt, the vulture was not considered a bird of ill omen. It represented the mother goddess, and can be read as the hieroglyph pronounced "mut." Since the girl is behind the vulture, the whole image can be read, "She belongs to the goddess Mut" —Nes-mut.

THE GODS AND GODDESSES



Horus



Hathor



Re-Horakhty



on Nesmut's coffin. But the most complex and beautiful decorations were always on the lid—the very part that is missing. If Mond did give Currelly a complete coffin with a mummy inside, what happened to it?

The history of Nesmut's coffin and mummy before 1961 is a blank, but further research may fill it in some day. Higher-end coffins were often produced as a set—with an inner coffin nested inside an outer one, like Tutankhamun's set with the splendid inner coffin of pure gold. We do know that in the early days of Egyptology it was common for coffin sets to be split up, with the inner coffin going to one museum or collector, and the outer to someone else. It's possible that an attempt to separate Nesmut's coffin set caused the damage. Aromatic oils and resins poured over the coffin at the funeral may have caused the nested coffins to stick together. The lid of the inner coffin might have been severely damaged during the separation, or have been so coated in black resin that little attempt was made to preserve it. It's also possible, particularly if it really was rather nicely painted, that the lid was lent to some other institution and then forgotten. It may yet turn up.

With these clues in mind, I began asking around among current

and retired ROM employees if they remembered anything about the mummy unwrapping. Most of those who had been directly involved in the 1961 event had long since joined Nesmut in the Beautiful West, where the sun sets and where Egyptians believed the dead live again in the company of the gods. But ancient Egyptians have a way of communicating their information to the living; in casual conversation, ROM vice-president Julian Siggers told me that he recalled seeing this mummy in the University of Toronto's faunal lab when he taught there a number of years ago. He contacted a friend at the Department of Anthropology, and in the summer of 2010 Nesmut's skeleton was found in a storeroom.

On a fine August day in 2010, I walked across the university campus to meet U of T anthropologist Dr. Max Friesen. He was glad to help Nesmut make her way home. Years had passed since students had studied her skeleton in class. Her bones had been packed in a wooden box with her X-rays and put on a shelf. Dr. Friesen placed the box in my arms, and I was able to carry it outside, hail a cab, and bring Nesmut back home to the ROM.

No longer an anonymous box of bones, Nesmut has her name again—something that was of critical significance to ancient Egyptians. o

Earth's Magician

RENOWNED INTERNATIONALLY,
SEYNI CAMARA CREATES COVETED EARTHEN ART,
MONUMENTAL IN MORE WAYS THAN ONE

BY SILVIA FORNI

In spring 2008, planning my trip to Senegal had become an almost full-time job. The lure drawing me there was an artist whose work had captivated my attention—Seyni Camara. Renowned for her monumental terracotta figures, Camara makes sculptural art that is striking, unlike anything I'd seen before. As the curator in charge of the ROM's African collection, I wanted to find out more about what inspires these fantastical figures, and hoped, too, to acquire one or two of her pieces for the Museum. But tracking down this near-legendary artist wasn't turning out to be easy. Despite her international acclaim, Camara was an elusive figure.

As I gathered information for my trip, rumours began swirling: that she had died and one of her sisters was usurping her identity; that she had left her village of Bignona to live on the Atlantic coast at Cap Skiring to benefit from the more lively market of this popular tourist destination; that I'd find it difficult to identify her among the many potters claiming to be Camara to take advantage of her reputation. My quest, it seemed, would be fraught with complications.

I knew of Camara from international exhibitions and catalogues; her work is held in some of the largest and best known collections of African contemporary art. And, most importantly, Camara was one of the nine women among 100 artists to take part in the ground-breaking exhibition *Magiciens de la Terre* at the Centre Pompidou in Paris in 1989. It was the first exhibition to present artists from diverse cultures and continents in a common narrative—under the rubric “earth's magicians”—expanding the notion of “contemporary” beyond the sphere of Western art. Over the past 20 years, labelling such a diverse group “magicians” has been criticized by art historians and anthropologists for its lack of nuance and for the underlying primitivistic connotations. And while I agree in principle with the criticisms, the idea of an “earth's magician” seemed curiously fitting for describing Seyni Camara, who models clay in an exceptionally skilled and surprising way.

Seyni Camara
models the small
heads that will
become part
of one of her
large figurative
sculptures in her
studio at home in
Bignona, Senegal.
May 2008.



W

hat intrigued me about Camara was that although she uses traditional pottery-making techniques—hand-building using a coiling technique and tools commonly found in any potter's kit—her human and animal figures are distinct from anything else produced in

the region. Up to 1.5 metres high, Camara's figures are populated with faces, arms, breasts, and people tied together by multiple physical and symbolic connections, reflecting a personal and somewhat whimsical aesthetic. She revisits her themes almost obsessively—the animals and spiritual beings living in the bush around local villages, couples, marriage, and sex, but also family and descendants.

In May, I set out for Africa in hopes of finding and meeting Camara. My first stop was the Dak'art biennale, the largest contemporary art event on the African continent. Despite my best efforts I had left Canada without much solid information on Camara's whereabouts, but in Dakar, Senegal's capital city, the air of mystery began to clear. Artists and curators in this urban centre had heard of the artist and were familiar with her work, although none knew much about her.

Perhaps that was in part because Camara has travelled to Dakar only once from her home in the Casamance, a former Portuguese colony that is in many ways isolated from the francophone and Wolof mainstream. It was becoming clear that within the Senegalese contemporary art scene Camara was something of an outsider. Nevertheless, eventually a fortunate chain of referrals led me to her.

I knew that a colleague from The Netherlands had actually met Camara a few years before. One of his field collaborators put me in touch with artist Omar Camara, a remote relation of Seyni's who knew many people in Bignona. Through his network I was able to find a place to stay in this small town, where the only hotel was closed for renovations. As it turned out, my hosts were neighbours of Seyni Camara and with their help I was able to make her acquaintance.

Right: Potter Abi Diagne demonstrates the making of a small clay dove in Ediougou, Senegal. May 2008.



Ndeye accompanied me to Camara's workshop, which was set up in her compound. It looked like most others in the town—a few rectangular cement buildings that surround a common courtyard where family members prepare food and carry on most of their domestic tasks. The only sign of anything different was a plaque above the main door reading "Seyni Camara and Samba Diallo, artists in Bignona." Samba Diallo, as I was soon to learn, was Seyni's deceased husband, who, in life, had been a very involved manager of his wife's artistic career. Since Samba's death a few years ago, Camara has relied on several young men, the children of Samba's large polygamous household, to manage her career and help her with the most labour-intensive tasks in preparing clay.

When we entered her home, Camara's parlour was full of neighbourhood children watching a kung fu movie on a large television set. Following Ndeye's greeting, I introduced myself to Camara and presented her with gifts of Dutch wax cloth I'd found at the market in nearby Ziguinchor. Though Camara speaks a variety of local languages, she knows none of the Western languages that would allow me to converse directly with her. Fortunately, she trusted and respected Ndeye to serve as interpreter, and over the next few hours we were able to have a lively discussion. She agreed to let me return to interview her and observe her at work.

I recounted some of the various stories circulating in the US,



Right: The artist poses with her assistants. Most of these young men are children of her deceased husband, Samba Diallo.

Photos: Silvia Forni

CAMARA CONCEIVES OF HER WORK NOT AS FUNCTIONAL BUT AS A PURE EXPRESSION OF HER ARTISTIC VISION

Europe, and Senegal about her, which made her laugh, though she did feel concerned that people were questioning her identity and continued creativity. Making art was still the driving force of her existence. Near the end of our second day of visiting, she agreed to produce a sculpture for the ROM and to allow me to be around and ask questions while she made it. Over the following weeks, I paid her frequent visits, and if she was in the mood to chat we would talk about her life and work.

According to her identity card, Seyni Camara was born in 1945 near Oussouye (though in rural Africa birth dates tend to be approximations, even on legal documents). She was one of a set of triplets, and shared many of her childhood learning experiences with her two brothers. Like most girls in the village, Seyni learned to fashion pottery at her mother's side. But from a young age, she was aware of being different from the other children and her creations were not like those made by anyone else. She referred over and over to her work's uniqueness and extraordinary quality. And she spoke of a mystically charged episode in her apprenticeship. Sociologist Michèle Odey -Finzi recorded the episode in her book *Solitude d'argile* (1994):

One day my brothers and I disappeared. We were 12 years old. People looked for us everywhere [...] they looked for us for four months. And we were watching as they were looking for us. One day my brother Allasane became visible. He was holding a statue in his hands. [...] then my brother Adama reappeared, also with a statue in his arms [...] Finally after a few days, I also appeared. I had the same statue in my arms. Nobody in the village had ever seen statues like ours. They wanted to know who taught us to make this kind of work. But everyone was scared of it. The three of us responded: It is God.

What is striking is the resemblance of Camara's story to accounts of initiations into possession cults, ritual ministries, and sometimes musical knowledge that abound in the literature on African religions—the disappearance into the forest, becoming invisible, and reappearing months later with skills learned during a mystical apprenticeship. In subsequent passages of Odey -Finzi's book, Camara says she is often ill, a state that goes beyond physical discomfort into an almost spiritual unease. The way she described her ill health and discomforts to me made me think back to many examples that I had encountered in my readings on the anthropology of illness. When talking about herself, Camara uses the language of "corporeal emotions," a term that anthropologists often use to describe the narratives of illnesses. As many scholars

Titled *Asungute'* di djabotela or "Woman with her family," this is the sculpture that Camara produced for the ROM. The theme refers to the complex relational network that defines an individual.



THOUGH SHE OFTEN EMPHASIZES HER ROLE AS AN INTERNATIONAL ARTIST AND NOT A POTTER, HER WORK IS INTRINSICALLY AND VERY PROFOUNDLY AFRICAN

in this discipline convincingly demonstrate, this kind of description of illness can also be understood as a physical expression of profound uneasiness and marginality—which have certainly been important components of Camara’s artistic and personal history.

If her sculptures have put her in contact with an international clientele, they have also marginalized her in her own community. Camara’s work has taken unusual forms since her teen years: though she works with clay, she is not a potter. Producing figures in itself is uncommon among Senegalese potters, but even more compelling is that her humans and animals appear distorted in an almost metaphysical way. Still, even today, despite Camara’s success as an artist, most of her neighbours find her whimsical figures disconcerting and many prefer not to get too close to her.

Talking with me—yet another foreigner knocking at her door in an attempt to understand something more about her life and creative process—Camara conveyed the idea of a divine artistic inspiration very clearly. She called it a gift of God, who inspires her dreams, influences the direction of her work, and determines how her knowledge is to be transmitted to a successor. She believes that nobody else produces work like hers (her twin brothers did not pursue this activity beyond childhood).

After studying the pottery in villages north of Bignona and near Oussouye where Camara had grown up, I had to agree. Formally and stylistically her work bears no relation at all to the somewhat contrived figurative renditions in these regions. The most accomplished potters in the villages of Tiobon north of Bignona and Edioungou near Oussouye have started to make sculptures of people and animals for tourists and expatriates. Aby Diagne, a potter in Edioungou, showed me her small decorative doves, while her neighbour Eveline Barsene had a selection of small figurines of women holding water pots on their heads. North of Bignona,



Left: A woman walks down the road in the village of Bignona, Senegal. May 2008.

Below: Potters posing in front of the pottery cooperative workshop in Tiobon, Senegal. May 2008.



the women of the potting cooperative in Tiobon make small clay houses marketed as incense burners. All the potters I spoke with referred to the figures as a way to engage customers, diversify the market, and “try new things.” And although some of them also attempted reproductions of Christian religious images such as the Virgin Mary, none ever brought up the idea of a divine inspiration.

Many authors have examined the complex role of African terracotta vessels, which take different functions and meanings. Although generalizations are always problematic, in many parts of Africa pots are embedded in a variety of ritual practices and so imbued with powerful spiritual forces.

Camara conceives of her work not as functional but as a pure expression of her artistic vision. Though she refers to her figures as “spiritual containers,” they are not used for ritual or spiritual practices. And though she often emphasizes her role as an international artist and not a potter, her work is intrinsically and very profoundly African. The imagery is about local religious world views, maternity, ancestry, family relations, and the centrality of these in understanding the world. They evoke on many levels the familiar and spiritual relations that inform her society.

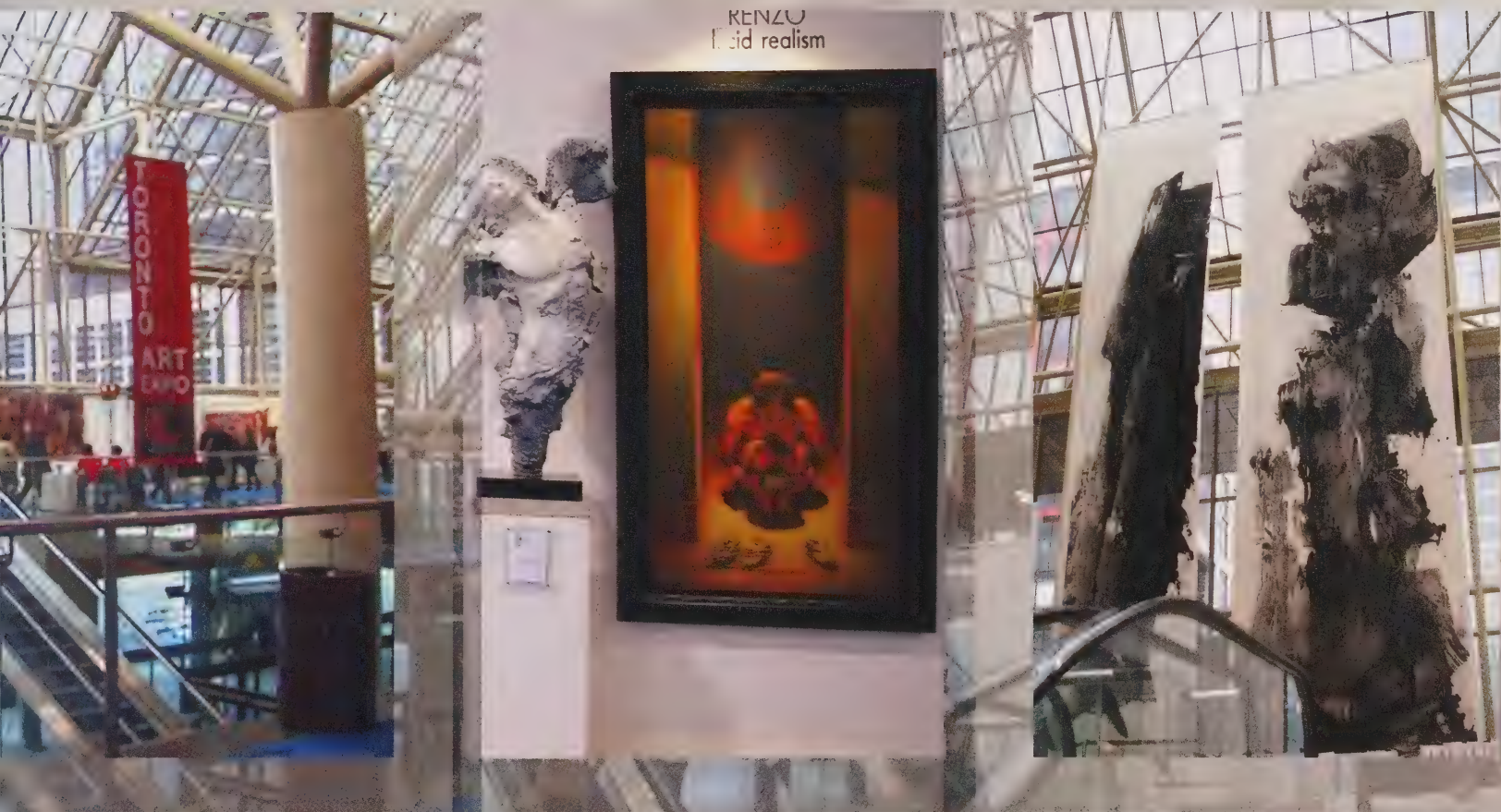
Mostly, as Camara reminded me on the day we prepared to send her sculpture to Toronto, her pieces are not just objects. They are a part of her that travels to different places—an extension of her persona as an artist—and a tangible tie that cannot be severed. In the end, the rumours may have some substance after all: Camara, in her artworks, can be found everywhere. o



Left: Pots, cooking stoves, and decorative vessels stored in the pottery cooperative workshop in Tiobon, Senegal. May 2008.

TORONTO ART EXPO

Metro Toronto Convention Centre, April 14-17, 2011



The Toronto Art Expo (in its ninth year) is Toronto's foremost exposition of Canadian and international artists and galleries, having become the most anticipated event of the spring season for both novice and experienced collectors and fine art professionals.

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A HISTORY OF T.O.'S H₂O

BY KIM TAIT AND MARY BURRIDGE

**THE WATERWAYS THAT
SURROUND AND RUN
THROUGH TORONTO
HAVE SHAPED ITS PAST**



The name **Toronto** likely derives from the Mohawk word **Tkaronto**, meaning “**where there are trees standing in the water.**”



*Fish Market,
Toronto, circa
1838. Modern
reproduction of
a hand-coloured
engraving by
W. H. Barnett
(1809–1854)*



FOR MORE THAN TWO CENTURIES, an abundant supply of fresh water has fuelled Toronto's growth and prosperity. The city's many waterways have offered pleasurable places for recreation and abundant sources of fresh food, but they've also been the source of outbreaks of cholera and typhoid fever. In many ways, Toronto's water has shaped the city we know today.

Toronto's six waterways—the Etobicoke, Mimico, Humber, and Don rivers, Highland Creek, and the Rouge River—drain into Lake Ontario along 157 kilometres of constantly changing shoreline. The first settlements in the Toronto region, established by the Petun and Neutrals, were strategically located near the mouths of the Humber and the Rouge. When Europeans arrived, they followed the same pattern, building their settlements around water.

By 1834, when the city of York was incorporated as Toronto, there were 9,254 residents. As the population grew and became more concentrated, the availability of clean, safe drinking water and proper means for disposing of waste and sewage developed into issues. The dangers and consequences of unsanitary conditions were not immediately recognized—at great cost to public health.

In those early days, many small streams and creeks flowed through the city. Taddle Creek—which flowed from the Annex southeast through the University of Toronto lands before emptying into Lake Ontario—was one example. Local residences and breweries drew on it for their fresh water. But the creek was also used as a dumping ground for waste, and by 1830 people were reporting foul smells. The contamination of waterways such as Taddle Creek led to several cholera outbreaks in the city. In 1832, cholera claimed the lives of more than 200 residents and threatened the city's economy. As a result, the York Board of Health was put in

charge of guarding against future infectious diseases. But the city's numerous waterways made it particularly vulnerable to epidemics of water-borne illnesses and the board was not able to prevent outbreaks of typhoid fever in 1845 and 1847 and of cholera in 1849, 1854, and 1866.

In the early 1860s, before unsanitary water was discovered to be the cause of the cholera outbreaks, Taddle Creek was dammed to create McCaul's Pond, a long sinuous water feature on the University of Toronto campus. Students used it for fishing, skating, and swimming. But it, too, became increasingly polluted as more large buildings went up in the area, including the Toronto Baptist College (now occupied by the Royal Conservatory of Music). The increased waste in the Yorkville drains was discharged into the already-overwhelmed Taddle Creek and swept downstream to fester in McCaul's Pond. Meanwhile in the Toronto Harbour there was so much sewage accumulation that it was interfering with the movement of cargo.

Clearly something had to be done. The city established the Water Works Commission and installed an infrastructure and piping system to draw the city's water supply from the lake. In the early 1870s, the commission decided to move the intake pipe for the city's water supply from the harbour to the lakeside of Toronto Island, and water was piped through a 3-kilometre wooden conduit, using the island's sands as a natural filter. In 1881 the city enacted a bylaw that required citizens to abandon private wells and use the piped city supply.

As time went on, a series of broken pipes, more sewage dumping, and further typhoid epidemics led the city to experiment with and adopt chlorine disinfection as a sanitization method. Toronto became a North American leader in the use of this technology. It wasn't until much later, due to the high cost, that Toronto got its first sewage-treatment facility, which uses physical, chemical, and biological processes for decontaminating water.



THE ICE AGES

Over the last 2 million years, glaciers advanced and retreated through what is now Ontario, scouring and re-shaping the landscape. About 100,000 years ago, the last major event began, and ice eventually covered much of Canada. By 20,000 years ago, the ice sheet extended as far south as Ohio.

The basin of Lake Ontario had been scraped out by various glaciations, the last advancing southwest from its source in Labrador and Quebec. The climate slowly warmed again, and about 14,000 years ago the finger of ice across Lake Ontario

began to melt and fill the basin. The lake would have filled only to the same depth as today had the water been able to drain out the St. Lawrence Valley into the ocean, but this passageway was still blocked by ice. The water rose to a level 45 metres higher than Lake Ontario is today before it could find an ice-free outlet—into the Hudson River Valley.

This deep lake sitting in the Lake Ontario basin was called Lake Iroquois, and was much larger than today's Lake Ontario. We know this because the prominent shore bluff it cut at its high water mark is recorded in

Toronto's sedimentary deposits. Many remnants of the shoreline are familiar Toronto landmarks today.

One section can be found near Davenport Road and Spadina Avenue—where Casa Loma is perched on top of the bluff. Seven thousand years before the castle was built, the perch was a convenient lookout from which early paleo hunters spotted prey, such as caribou, mastodon, and mammoth.

In the east end, the Scarborough Bluffs are another landmark remnant of the ancient shoreline. The towering cliffs were the reason Elizabeth Simcoe named the area Scarborough in 1793, for their similarity to the cliffs of Scarborough, England.

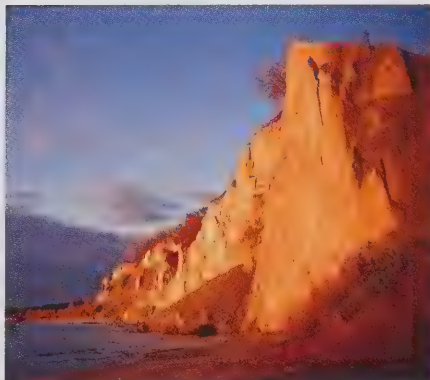
At the same time, the area occupied by downtown Toronto today would have been under about 60 metres of water—the height of a 20-storey building. While southern Ontario and Quebec were glaciated, the weight of the ice, up to 2 kilometres thick, actually tilted the land so that it sloped down to the east. Because so much of the Earth's water was locked up

in glacial ice, sea level at the time was almost 100 metres below where it is today.

When the ice blocking the St. Lawrence outlet suddenly cleared about 12,000 years ago, it was like a plug being pulled from a bathtub, and Lake Iroquois abruptly drained. Sea levels were still low and huge quantities of fresh water were still locked up in ice to the northeast—so all the Great Lakes also drained, almost entirely.

As a result, Toronto's rivers had to travel tens of kilometres further to reach the much smaller lake, now called Lake Ontario. To do so they energetically cut down through the glacial sediments left by the ice sheet and then through the lake-bottom sediments, carving a physical record of the event in what are now Toronto's many ravines.

Low lake levels persisted until at least 8,000 years ago, when the eastward-sloping land began rapidly to tip back to its original horizontal plane as the weight of the glaciers lifted, a process called "glacio-eustatic rebound." It is still occurring today, though at a much slower rate.



Left: Reaching as high as 65 metres in spots, the Scarborough Bluffs are a remnant of ancient Lake Iroquois's shoreline and remain a popular recreation destination.

TADDLE CREEK

With its headwaters located in the Annex, Taddle Creek flowed through the area now occupied by Philosophers' Walk behind the ROM, the Princess Margaret Hospital, the Hospital for Sick Children, and New City Hall towards the Eaton Centre, eventually to empty into Lake Ontario near Parliament Street and the Esplanade.



Left: Image from Toronto Historical Board plaque on Philosophers' Walk.



Left: The Rosehill Reservoir, constructed in the mid-1870s, was a scenic addition to the city. A footpath around the reservoir, affording excellent views of Lake Ontario and downtown Toronto, was frequented by well-to-do locals on their evening stroll.

To simplify water delivery and fire protection throughout the city, in the mid-1870s the city constructed the Rosehill Reservoir just southeast of Yonge and St. Clair—on the crest of the ancient glacial Lake Iroquois shoreline. The reservoir was also a scenic addition. A footpath around the reservoir, affording excellent views of Lake Ontario and downtown Toronto, was frequented by well-to-do locals on their evening stroll.

By the 1940s it had become obvious that if the reservoir were covered, less chlorine would be needed to purify the water, maintenance could be reduced, and capacity could be increased. But no action was taken until the height of the Cuban missile crisis in 1962, when Canadian civil defence officials advised that radioactive contamination of the water from nuclear fallout would negatively affect human health—then the reservoir was quickly covered. The surface became a landscaped park with children's playgrounds, reflecting ponds, and a fountain. Nine other inland subterranean lakes still masquerade as public parks in the city.



Left: The Great Toronto Fire of 1904 demolished the block immediately east of the second Union Station, shown here, and the land was annexed to build a new passenger terminal, which opened in 1905.

TORONTO'S CHANGING LAKESHORE

Over the years, Torontonians have re-shaped the city's waterways for public health reasons and altered the shoreline of Lake Ontario to suit their needs. Early mapping indicates that Toronto's original lakeshore lay between 50 and 150 metres south of present-day Front Street—somewhere underneath the current railway tracks. Since the mid-1850s, repeated waves of lake-filling have extended the land area to create more space for industry, port functions, recreation, condos, and the railway.

Between 1850 and 1870, Toronto was the centre of operations for Canada's railways. There had been little space at the city's southern edge to build Union Station and

railway tracks, so the lake was radically filled in at the shoreline to create the needed space. And as commercial and industrial development intensified during the second half of the 19th century, the land area between Bathurst and Parliament streets was extended significantly by means of timber cribbing, which was set 3.4 metres down into the water and filled at first with sewage, municipal waste, shavings from the harbour bottom, and material from construction sites; later fill contained derelict boats, the remains of wharf structures, and other abandoned material.

Some of the most dramatic shoreline changes resulted from the filling in of Ashbridge's Bay to create the Port Lands, the building of the 5-kilometre-long Leslie Spit, and in the 1970s the construction of the lakefill parks Ontario Place and Ashbridge's Bay Park.

Toronto would not be the vibrant and constantly growing city it is without the clean, safe water we take for granted. Today, the city's daily water demand is 1.3 billion litres, enough to fill the Rogers Centre. Sixteen water towers and a series of pumping stations keep up with the increasing demands. And each year 438 billion litres of wastewater is treated. Though this water moves under our feet every day, we don't tend to give it much thought—until we hear about a sinkhole somewhere in town. This city was, literally, shaped by water, and water will continue to play a critical role in its future growth, making life itself possible for Toronto's 5 million—and counting—residents. o

Alexandra Cousteau and Toronto's Water

In 2010, environmental advocate Alexandra Cousteau, founder of Blue Legacy International, embarked on a 23,700-km journey across North America to investigate the state of this continent's watersheds.

While in Toronto, Cousteau learned about conservation projects such as Bring Back the Don and Lake Ontario Waterkeeper as well as how Toronto

deals with its waste. She also traced the underground watercourse of Mud Creek. Like Taddle Creek, it was contaminated by waste dumping in the 19th century and eventually buried in places along its route from Downsview Park to the Don River at Evergreen Brick Works.

Read more about Alexandra Cousteau's Toronto visit and her thoughts and findings on the state of the world's water in the next issue of ROM magazine.

Water

Flood your home with style

BY DENISE DIAS

Water is rushing into the ROM Museum Store this spring with the blockbuster show *Water: The Exhibition*, opening March 5, 2011. Shop the entire collection to fuse form, function, and fashion with everyday water-related accessories and home décor items. Here are a few fun pieces that will have your space overflowing with the beauty and wonder of water.

Keep your eyes peeled for new items that will hit store shelves this spring.

DENISE DIAS manages communications for the ROM Governors Office. She has contributed to *Toronto Life's* style section and the *Toronto Star's* living section.

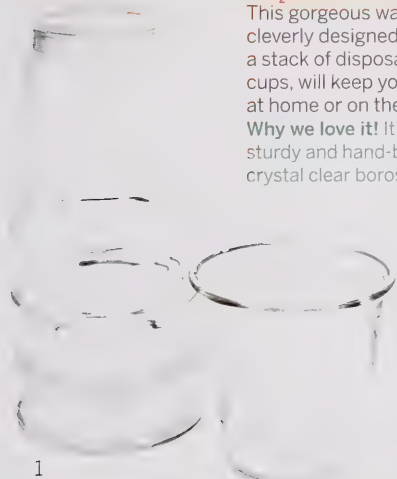
All items listed on this page are available at the **ROM Museum Store**.

Store Hours: 10 am to 6:30 pm, except Friday 10 am to 10 pm.
Kids Store: Monday to Sunday, 10 am to 5 pm, except Friday 10 am to 9 pm. Check out our online boutique at store.rom.on.ca.

1. H₂O CARAFE

This gorgeous water carafe, cleverly designed to resemble a stack of disposable plastic cups, will keep you hydrated at home or on the go! **\$39.99**

Why we love it! It's super sturdy and hand-blown from crystal clear borosilicate glass.



1



2

2. REUSABLE WATER BOTTLE

A refreshing take on the rigid water bottle, this "fold-and-go" anti-bottle is flexible enough to fit into any pocket, purse, or kiddy knapsack. **\$10.99**

Why we love it! It's BPA-free, machine-washable, freezable, and foldable!

3. TULIP UMBRELLA

Rain, rain, go away! Step out in style on a rainy day with this beautiful blue and white umbrella, evoking the life-giving power of water with lush leaves and flowers. **\$34.99**

Why we love it! This umbrella is a ROM reproduction of an original William Morris design.



3

4. H₂O MUSIC CD

Add some relaxing tunes to your music collection with this H₂O compilation, merging melody with the sounds of water and wildlife for a peaceful mood and calming atmosphere. **\$17.99**

Why we love it! This mix is perfect for keeping you in tune with nature.

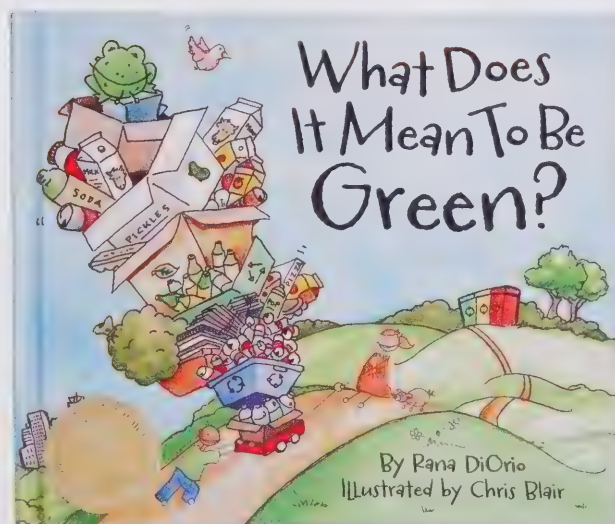


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5. WHAT DOES IT MEAN TO BE GREEN?

This award-winning picture book will teach children about the environment and the importance of water conservation. **\$17.95**

Why we love it! Richly colourful illustrations make this book educational and engaging.



5

Caught in the Middle

Tagging will help scientists learn whether agricultural drain maintenance affects a rare species — the grass pickerel

BY NICHOLAS MANDRAK

C

onserving habitat for endangered species

can be a balancing act, as competing needs make demands on shared resources. This is true in the case of the habitat of a diminutive, lesser-known member of the pike family, the grass pickerel. Considered a

species of “Special Concern” by the Committee on the Status of Endangered Wildlife in Canada and protected under the *Fisheries Act*, this fish is found in only 10 areas in southern Ontario. These areas are the only ones to have the habitat this fish prefers—shallow, clear, slow-moving water with abundant aquatic vegetation.

The grass pickerel is still relatively abundant in the Niagara region, where it thrives in agricultural drains. These drains, usually natural watercourses that have been straightened and dredged, have been used in Ontario for well over 100 years to efficiently remove water from farm fields, which enhances crop productivity. In fact, drain construction and maintenance is a legal requirement under the provincial *Drainage Act*. Yet this requirement can interfere with the grass pickerel in that the drains need periodic maintenance to clear sediments that erode off the fields and into the drain water. Accumulating sediments slow water flow in the drain—sometimes to the point that flooding occurs upstream. Dredging usually solves the problem, but it also removes much of the vegetation that grass pickerel rely on for their livelihoods.

In the last year, the ROM has partnered with Fisheries and Oceans Canada to come up with the best solution—one that allows for maximum drain efficiency while having minimum negative impact on the drain’s fish community. Together they’ve put together an interdisciplinary team of stakeholders that includes representatives from the agricultural community—Township of Fort Erie, Ontario Ministry of Agriculture and Rural Affairs; resource-management agencies—Niagara Peninsula Conservation Authority, Ontario Ministry of Natural Resources; and non-government environment groups—the University of Guelph, Friends of

The grass pickerel makes a good study subject because as well as being rare, the fish is a keystone species in its community—the top predator in the food chain—and its health reflects that of the entire system

Fort Erie Creeks, and Bert Miller Naturalist Club. The grass pickerel makes a good study subject because as well as being rare, the fish is a keystone species in its community—the top predator in the food chain—and its health reflects that of the entire system.

As a species-at-risk research scientist for Fisheries and Oceans Canada, my role in the project is to research the poorly understood biology of the grass pickerel. It’s a particularly satisfying job: I was a student of veteran ROM ichthyologist Dr. E. J. Crossman, who undertook a lifelong study of this fish. Understanding its biology is essential to fully comprehending the potential impact of dredging the waterways this fish calls home.

Like other members of the pike family, the grass pickerel likely spawns in early spring in flooded, heavily vegetated areas (ideal habitat created by the very plugged drains agriculturists are required to unblock). Dr. Crossman’s work didn’t focus on spawning, but we suspect that the grass pickerel’s eggs attach to vegetation, which the newly hatched young use as cover to hide from predators. Once the spring floods subside, adults and young return to the main drain to feed and grow.

As an ambush predator relying on its eyesight and on the camouflage afforded by its pale green coloration, the grass pickerel requires clear water and cover such as vegetation and log jams. As is typical for most species, the size of the grass pickerel’s population is likely directly related to the amount of spawning, nursery, and feeding habitat available.



Opposite page: Summer students with Fisheries and Oceans Canada use a seine net to capture grass pickerel in Beaver Creek for tagging.

Right: A netful of grass pickerel.

Backyard Biodiversity

Life in Crisis: Schad Gallery of Biodiversity

Right, top: One of the antennae used to track movement of grass pickerel in Beaver Creek.

Right, bottom: A Fisheries and Oceans technician remotely tracking grass pickerel in winter.

Our study site is Beaver Creek, a tributary of the Niagara River near Fort Erie, Ontario. Since it's scheduled to be dredged in 2011, it was an ideal site for getting before-and-after counts of the fish populations. Throughout 2009 and 2010, the research team documented the fish's distribution and abundance as well as its seasonal habitat use and movements.

To capture this fish, we used a variety of field techniques, including seining, hoop nets, and electrofishing. Each fish was weighed, measured, and then implanted with a small tag the size of a rice grain that allows us to track its movements as it crosses special antennae placed throughout the watershed. As the antennae are not active in the winter, to discover the winter habitat, we have implanted 15 individuals with larger tags that can be remotely tracked.

Spawning, nursery, and feeding habitat is being measured with intensive surveying by foot, remote temperature and water-level logging devices, and digital mapping in a geographic information system. All the data will be combined to determine the amount of habitat required to sustain a healthy grass pickerel population in Beaver Creek.

On the basis of the preliminary results we will propose drain maintenance options, which might include alternatives to dredging, such as leaving the drain as is or re-designing the drain's channel to prevent sediment from accumulating. The proposed maintenance will be undertaken, likely late in 2011, and the effects on the fish will be monitored.



Left: Students implant small tags in grass pickerel.



The project also goes beyond research. The team will reconnect areas of the flood plain that have become isolated from the main drain by debris dumping. This effort will increase potential spawning and nursery habitat by 8,000 square metres. Monitoring of this re-created habitat will show us how many fish are using it for spawning and as a nursery, and tell us the degree to which it replaces any habitat lost by drain maintenance.

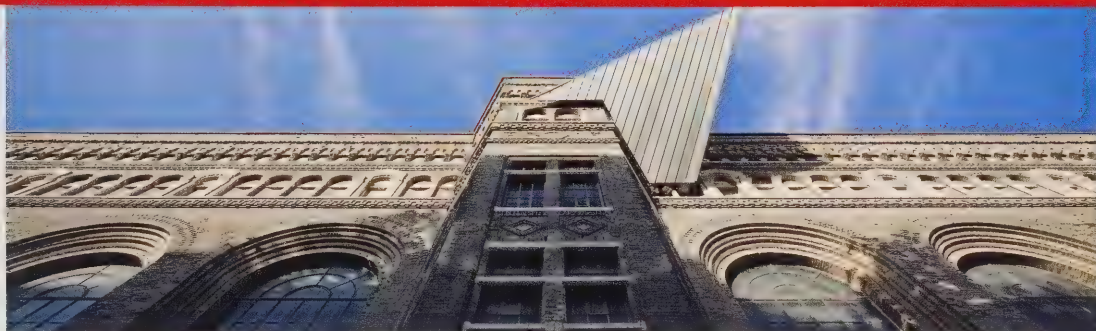
Cooperation among stakeholders has allowed this research team to address conflicting demands in a way that attempts to balance the needs of the agricultural community with the environmental imperative to protect a small but important part of life in southern Ontario, the pale green at-risk denizen of the drain. o

NICHOLAS MANDRAK is a species-at-risk research scientist for Fisheries and Oceans Canada, a research associate of the Royal Ontario Museum, and an adjunct professor at the University of Toronto.

FOR OUR members

The latest offers and information

NEWS / EVENTS / SUPPORT / PROGRAMS / TRAVEL / SPONSORSHIP



ROM MEMBERS' MESSAGE

On the Horizon

New leadership, new programs



I had been at the ROM for just three months when I had a chance to hold a piece of the moon in my hand! Where else can you do something this celestial without leaving the Earth's surface?

The ROM is an amazing place, and a new era for the Museum under new stewardship has begun. We are developing great programming and exciting in-house exhibits as well as major exhibitions. Our focus is on what's inside the Museum.

And more importantly, who is inside the Museum. With the help of your membership, the ROM developed a community outreach program in 2008 called ROM Community Access Network, which opens our doors to more Canadians than ever. Through ROM CAN, the United Way Toronto provides tickets to those who otherwise may not be able to visit the ROM, and the Institute for Canadian Citizenship reaches out to new Canadians to introduce them to our great heritage. The program provides 1,300 free admission tickets every month.

As always, being a ROM Member gives you 364-days-a-year access to this incredible building and the wonders it holds. But your membership also helps to support the work of the Museum's

renowned curatorial and research staff. Our curators are engaged in field studies around the globe. They also work with the most prestigious cultural institutions to bring exciting new natural history and world culture experiences to the Museum. Your assistance with this work through your membership is immeasurable.

There is no more exciting time than 2011 to be a Member of the ROM community. Two blockbuster exhibitions—*Water: The Exhibition* (March 5 to September 5, 2011) and *Maya: Secrets of Their Ancient World* (November 19, 2011, to April 9, 2012)—promise to be standouts.

Your ROM membership gives you unlimited access to these two shows. The entry to *Water: The Exhibition*, developed by Founder of Cirque de Soleil, Guy Laliberté's One Drop Foundation, is an experience not to be missed. Like *The Warrior Emperor and China's Terracotta Army*, *Maya* is being developed entirely by ROM curatorial staff, and the Maya artifacts in the exhibition have never been seen together before. With the Maya calendar ending in 2012, Maya culture and all its myths and beliefs will be the hottest topic this year.

As you can probably tell, I am excited to be a part of the ROM family and I hope that you are just as enthusiastic about the Museum! There's something new happening here every day and there's always something for everyone.

Martha Henderson

MARTHA HENDERSON
HEAD OF MEMBERSHIP AND SALES

FREE FOR MEMBERS



ROM MEMBERS RECEIVE
UNLIMITED FREE ADMISSION TO
WATER: THE EXHIBITION.
SEE PAGE 39 FOR DETAILS.

MEMBER INFORMATION

MUSEUM MEMBERSHIP RATES

Individual: 1 year \$97; 2 years \$172
Family/Dual: 1 year \$149; 2 years \$269
Non-Resident: 1 year \$102; 2 years \$183
Student: \$54
Explorers: \$15 (in addition to ROM Membership)
Curators' Circle: \$189
Museum Circle: \$323
Director's Circle: \$626
Young Patrons' Circle: \$600+
Royal Patrons' Circle: \$1,500+

TELEPHONE NUMBERS

Membership Services: 416.586.5700
Switchboard: 416.586.8000
RPC and YPC: 416.586.5842
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
c5 Restaurant/Lounge Members
Reservation Line: 416.586.8095
Donations: 416.586.5660

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each. If you do not wish to receive it, contact membership@rom.on.ca or or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or at 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed below and we will have your number removed from our list.

Membership:

416.586.5700

membership@rom.on.ca
rom.on.ca/members

For Our Members

NEWS & PROGRAMS

Make a Splash!

ROM EXPLORERS' CLUB EVENT

**Sunday, May 15, 2011, 10 am to 2 pm,
Canada Court, Level 1**

Bring your Explorers to the ROM for an exciting exploration of water with fun crafts, activities, and more. Free. Exclusively for Explorers' Club Members. Parental guidance is required.

Registration is required: w rom.on.ca/whatson or p 416.586.5700.



ROMwalks

THE TYPE RIOT AND TRIAL-1826

Power Struggle in the Town of York

Wednesday, March 23, 2011, 6:30 to 9 pm

Learn what led to the Type Riot, participate in the trial, and enjoy delicious food prepared in the Campbell House Historic Kitchens.

Cost: General public \$27, ROM Members \$25
Register early as space is limited: p 416.586.5797

5th Annual ROM Medieval Symposium

Sunday, April 3, 9 am to 5 pm,

Signy and Cléophrée Eaton Theatre, Level B1

Not to be missed by anyone with an interest in medieval culture, this event features eight speakers who explore aspects of the medieval world—archaeology, history, culture, and art, from the late Classical to the Renaissance.

Cost: General public \$75, ROM Members \$65
For further information or to book:

p 416.586.5797 or e programs@rom.on.ca.

Presented by the Bishop White Committee.

Studies in Silver— Save the Date

The 18th Annual Studies in Silver Lecture will take place Wednesday, November 30, 2011. Carol Elkins of Sotheby's speaks on the jewels of the Duchess of Windsor.

Friends

NEW! ROM ESTABLISHES THE FRIENDS OF ARCHAEOLOGY

In their quest for new information about ancient cultures, ROM archaeologists excavate at sites around the world—and bring their fascinating findings back to the Museum.

For those who share a passion for archaeology and would like to help foster support for and understanding of this discipline, the ROM's archaeologists have established a new friends group—Friends of Archaeology (FA-ROM). FA Members will receive two issues of the FA newsletter per year and exclusive invitations to behind-the-scenes tours and lectures.

Archaeology Vaults:

Behind-the-Scenes ROM Tour

Exclusive Event for Friends of Archaeology

Tuesday, April 5, 2011, 7 pm

Tour the archaeology storerooms in several departments for a glimpse of what happens beyond the public galleries.

Registration is required: w rom.on.ca/whatson or p 416.586.5700.

Friends of Textiles and Costume Annual General Meeting

Exclusively for FTC members

Friday, May 27, 2011, 5 to 7 pm

Annual meeting and tour of the Patricia Harris Gallery of Textiles and Costume. Registration is required. For information or to register:

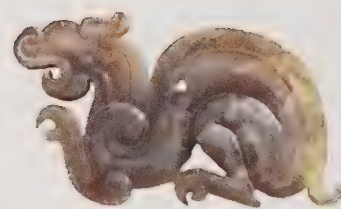
w rom.on.ca/whatson or p 416.586.5700.

What are ROM Friends?

Friends are a variety of affiliate groups within Museum membership available only to ROM Members. Each group offers extras beyond ROM membership. Cost: \$57 per year. For details: w rom.on.ca/friends or p 416.586.5700.



ROM archaeologist Chen Shen in Xi'an, China, in 2010 working on the ROM's blockbuster exhibition *The Warrior Emperor and China's Terracotta Army*.



Bishop White Committee

Jade: The Stone of Heaven

**Saturday, April 2, 2011,
10 am to 2:30 pm**

ROM curators and other experts explore this mysterious mineral in a series of lectures.

Light lunch included.

Cost: General public \$70,
ROM Members \$65

Registration: p 416.586.5797 or
w rom.on.ca/programs

*Proceeds of Bishop White
Committee programs benefit the
ROM's East Asian Section.*

Attention Members

The Royal Ontario Museum Act provides for the election of three Members of the ROM to the Board of Trustees to hold office for a term of three years each. One of these positions will become vacant June 30, 2011. The incumbent, Barbara Milstein, has served one three-year term as a Membership-elected trustee and is eligible to stand for a second three-year term. The vacant term of office would be July 1, 2011, to June 30, 2014. Nominations for this position supported by the signatures of 25 active ROM Members (please include membership number) should be forwarded to reach the Office of the Board Secretary by the close of nominations at noon on Friday, April 8, 2011. If you are interested in pursuing a membership-elected Trustee position on the ROM Board of Trustees please call the ROM Board Office at 416.586.5886 for further details.

NEWS & PROGRAMS

Reciprocal Days

Gardiner Museum 2-for-1 Admission

Present your valid ROM membership card at the Gardiner's admission desk to receive 2-for-1 admission plus a 10 % discount at the Gardiner Shop.

Free Weekend at the Bata Shoe Museum

Saturday, April 2, and Sunday, April 3, 2011

Tour the Bata Shoe Museum FREE and enjoy fun activities, including mini-clog painting (\$2), scavenger hunts, and trying on funky footwear. Present your ROM membership card at the Bata Shoe Museum's admission desk.

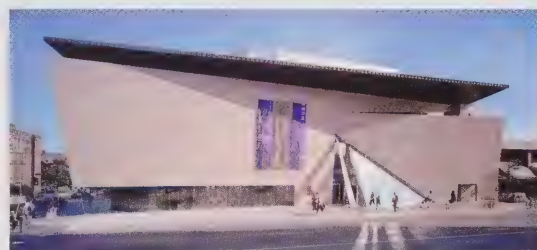
For more information, contact the Bata Shoe Museum: w batashoemuseum.ca or p 416.979.7799.

Note: No guest privileges.



How to Get Tickets for Water: The Exhibition

ROM Members receive unlimited free admission to *Water: The Exhibition*. Member tickets may be reserved online or at the ROM membership desk. Members wishing to reserve tickets during peak times may do so at w rom.on.ca/water. Book today.



Have you given us your e-mail?

Don't miss out on last-minute updates about special offers and events. Contact e membership@rom.on.ca and let us know you'd like to receive our exclusive eNewsletter.

Your privacy is important. We will not share your e-mail address with any other organization. You may cancel at any time.

Stay in the Know at the Members Info Centre

Drop by for the latest on membership events, programs, and special offers.

New Visitor Policy

Prepare for your ROM visit by consulting the Museum's Visitor Policy at w rom.on.ca/visit/policies.php.

ROMTRAVEL

Maya Civilization: Then and Now

ANCIENT WORLD OF MYSTERY

The Maya culture, which began some 4,000 years ago, had evolved into a series of highly structured kingdoms by 250–900 CE. The Maya perfected a writing system, recorded their beliefs and history, and used complex mathematical concepts for their calendar and astronomy. Yet for unknown reasons, the civilization met a sudden demise.

Remnants of this ancient culture's intricately carved stone ruins are found widely in Mexico—in the Yucatán Peninsula, Chiapas, and Campeche—and in Petén in Guatemala. And they tell us much about the Maya. Palenque, in the Mexican state of Chiapas, has well-preserved buildings designed by the most imaginative architects in Maya civilization featuring lengthy hieroglyphs about the life of Palenque's most famous ruler, Pacal the Great.

Bonampak is known for its Temple of Murals atop a pyramid. Mary Miller of Yale University wrote of the murals that, "perhaps no single artifact from the ancient New World offers as complex a view of pre-Hispanic society." Soaring pyramids at Tikal, Guatemala, were erected as memorials to past rulers of this Maya dynasty. Included among them is one of the New World's tallest ancient structures, even more imposing for being found deep in tropical jungle.

Chichén Itzá's pyramid temple and the Sacred Cenote are places of sacrifice offered to Chac, the



Maya god of rain. At Uxmal, Puuc-style temples and palaces are ornamented with mosaics illustrating Chac as well as serpents and the cycles of the planet Venus. Similar decoration can be seen at the well-preserved seaside site of Tulum.

This tour of the ancient Maya is an architecture-lover's paradise.

Join ROM archaeologist Dr. Justin Jennings on this journey into the heart of Maya civilization. Though Maya cities are lost in ruin, Maya culture remains strong in the vibrant colonial towns of Mérida and San Cristóbal, and in highland towns inhabited by the indigenous Tzotzil Maya people.

> **January 27 to February 10, 2012**

Cost to be announced.

For further information, contact ROMtravel at p 416.586.8034, e travel@rom.on.ca, or w rom.on.ca/programs/rom_travel.



Upcoming trips

New Orleans October 21–26, 2011

India January 2012

Russia May 2012

The Dalmatian Coast and Venice May 2012

Santa Fe, New Mexico September 2012

Turkey October 2012

EVENTS

The ROM's Signature Guessing Game

On October 21, 2010, the ROM hosted its 14th annual *Fact? or Fiction?* fundraising event. It was a night filled with mystery and curious delight as guests, ready with scorecards in hand, examined 20 rarely seen objects from the ROM's vast collections and guessed their true nature or purpose based on two plausible descriptions given by devious Museum curators.

Special thanks to our generous patrons and sponsors, who helped us raise funds in support of curatorial research and of the ROM's Research Endowment Fund. The event was graciously hosted by Heather Hiscox of *CBC News: Morning*. Stay tuned for upcoming event details for the 15th edition of *Fact? or Fiction?* taking place this fall.

Right, top: Guests learn the truth as answers are revealed at the 14th annual *Fact? or Fiction?*

Right, bottom: Guests ponder the true nature of a mysterious object at last year's *Fact? or Fiction?* event at the ROM.

October 21, 2010

Fact? or Fiction?

AUTHENTIC PATRONS

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UPCOMING EVENT

PROM: Into the Wild

Get ready to experience the wild side of the ROM and the most thrilling fundraising event of the season—*PROM: Into the Wild*, presented by BCBG-MAXAZRIA. Join hundreds of Young Patrons' Circle members and guests as we celebrate the beauty of Earth's biodiversity and the wonder of the ROM's natural history collections. Enjoy a spirited evening complete with live entertainment, lush lounges, and a fabulous feast for the senses. Unleash the party animal within and dance the night away with racy revellers camouflaged in feathered masks, faux fur, and bold prints.

Hear the call of the wild at the ROM on Saturday, March 26, 2011. Tickets are now on sale at rom.on.ca/prom.

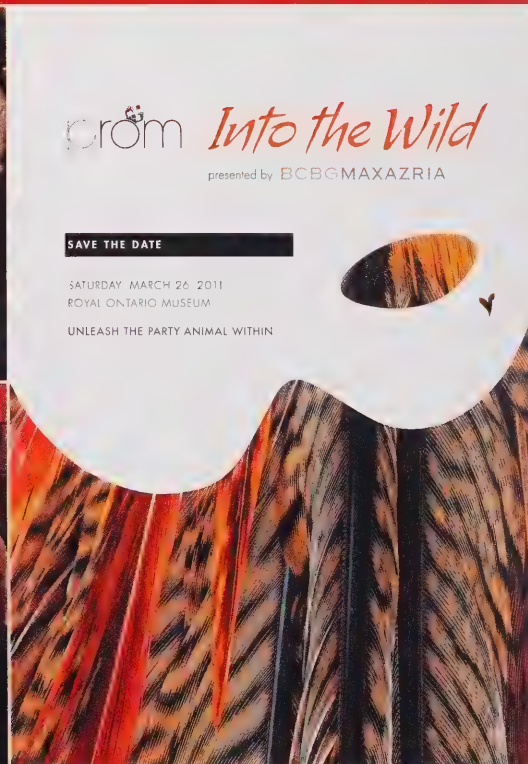
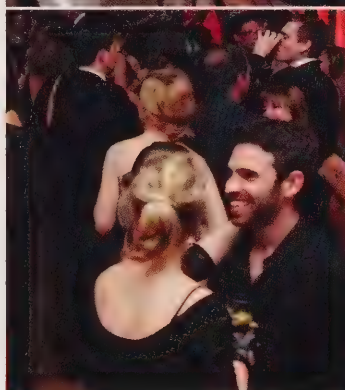
prom *Into the Wild*
presented by BCBG-MAXAZRIA

SAVE THE DATE

SATURDAY, MARCH 26, 2011

ROYAL ONTARIO MUSEUM

UNLEASH THE PARTY ANIMAL WITHIN



prom *Into the Wild*
presented by BCBG-MAXAZRIA

FROM THE rom governors

A Special Message from the Chairman of the ROM Board of Governors

STEADY SUPPORT DURING A TIME OF CHANGE



As we welcome a new spring season at the Royal Ontario Museum, a time of hope and renewal, we also close a chapter at the ROM Governors with the recent departure of Dr. Marie Bountrogianni, who skillfully served as president and executive director for the past several years during the completion of the Renaissance ROM Campaign. Marie was instrumental in securing support from both the public and the private sector for a variety of accessibility and educational initiatives at the Museum. We sincerely thank her for her leadership, professionalism, and passion for the ROM, and we wish her all the very best in her future endeavours.

The ROM is simply swimming in exciting events, exhibitions, and new galleries this season. *Water: The Exhibition*, presented by RBC Blue Water Project and supporting sponsor GE Canada, is an innovative show illustrating the indispensable role of water in our daily lives and the urgent need for progress in water management. Visit the ROM to gain a new understanding and appreciation of water as a priceless resource through cutting-edge technologies and hands-on activities, starting March 5, 2011.

Our annual PROM fundraiser at the ROM, hosted by the Young Patrons' Circle, is taking place on March 26, 2011. PROM: Into the Wild, presented by BCBGMAXAZRIA, will draw inspiration from the wonder and beauty of our natural history collections at the Museum. YPC Patrons and guests will enjoy a wildly fun-filled evening of dancing and live entertainment. And the party continues next month, as we all get ready to shake, shimmy, and samba at the

Brazilian Carnival Ball on April 16, 2011, where the spirit of Carnival and the wonder of the ROM will come together for a dazzling night in support of the Museum.

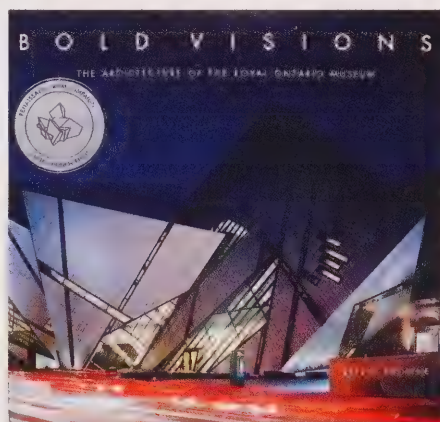
On April 5, 2011, at YPC Discovery Night, YPC Patrons and invited guests get an inside look at ROM research. A presentation by Museum curators of select research projects is followed by a fabulous cocktail party. Then, on April 12, 2011, RPC Members enjoy behind-the-scenes tours and cocktails with curators. These are just two of many special events and exclusive benefits offered to YPC and RPC Patrons. For more information on how to join RPC or YPC, please visit rom.on.ca/members.

Patrons and Donors will also enjoy an exclusive preview of four new galleries opening at the ROM in July 2011: the Eaton Gallery of Rome, the Joey and Toby Tanenbaum Gallery of Byzantium, the Joey and Toby Tanenbaum Gallery of Rome and the East, and the Galleries of Africa: Nubia. As you walk through our new galleries, please consider sharing the ROM experience with a child who may not otherwise have the opportunity to visit the ROM. Simply text ROMKIDS to 30333 to make a \$10 donation that will send a child to the ROM.

As always, thank you for your support of the ROM.

BOB FARQUHARSON
CHAIRMAN, ROM BOARD OF GOVERNORS

PS: Don't forget to pick up a copy of the brand new Donor edition of *Bold Visions: The Architecture of the Royal Ontario Museum*, now available at the ROM Museum Store.



The Donor edition of *Bold Visions: The Architecture of the Royal Ontario Museum*, by Kelvin Browne, published by ROM Press.

ROM BOARDS

PATRONS His Excellency the Right Honourable David Johnston, C.C., C.M., C.D., Governor General of Canada, The Hon. David C. Onley, O.Ont., Lieutenant Governor of Ontario / **BOARD OF TRUSTEES** Sal Badali (**Chair**), Elyse Allan, Bonnie Brooks, Danuta Buczynski, Ronald Graham, Christopher Jamroz, Won Kim, Elsie Lo, Barbara Milstein, Marilyn Pilkington, Colin Saldanha, Barbara Stymiest, Atul Tiwari, Carol Wilding, Judith Wolfson / **EX-OFFICIO** Janet Carding, Dr. David Naylor, Jack Petch / **BOARD OF GOVERNORS** W. Robert Farquharson (**Chairman**), Linda Hasenfratz (**Vice-Chair**), Shreyas Ajmera, Rudolph Bratty, Mary Anne Bueschens, G. Raymond Chang, Jack Cockwell, Michael Dettelsen, Gwen Harvey, Jennifer Ivey Bannock, Vijay J. Kanwar, Michael Lee-Chin, Donald R. Lindsay, Rebecca MacDonald, James W. McCutcheon, Dr. Jack M. Mintz, Peter Oliver, Robert E. Pierce, Elizabeth Schad, Simona Shnaider, (Joseph) Joey M. Tanenbaum, C.M., James Temerty, C.M., Rita Tsang, Harriet Walker, V. Prem Watsa, Richard S. Wernham, Alfred G. Wirth / **EX-OFFICIO** Janet Carding, Jack McQuat, Salvatore Badali / **HERITAGE GOVERNORS** Jack McQuat (**Chair**), Robert D. Brown, Fredrik Eaton, O.C., O.Ont., Robert Gillespie, Kenneth W. Harrigan, Patricia Harris, Richard M. Ivey, C.C., Q.C., Hon. Henry N.R. Jackman, Thomas Kierans, Elsie Lo, Susanne Loewen, Stephens B. Lowden, Brenda McCutcheon, Frank Milligan, Dixie-Anne Montgomery, Frank Potter, Joan Randall (**past Co-Chair**), Wendy Rebanks, Flavia Redelmeier, John A. Rhind, Donald M. Ross, Joan Thompson (**past Co-Chair**), Lynton R. Wilson / **SENIOR STAFF** Janet Carding (**Director and Chief Executive Officer**), Glenn Dobbin (**Deputy Director, Chief Operating Officer, and Secretary to the Board of Trustees**), Mark Engstrom (**Deputy Director, Collections and Research**), D. Scott Forfar (**Acting President and Executive Director, Office of the ROM Governors**).

For Our Members

SUPPORT

Passion for the ROM

Royal Patrons' Circle and Young Patrons' Circle Members contribute annual gifts that keep the ROM sustainable. This support is critical to the Museum, and in thanks for their generosity, RPC and YPC Members enjoy unique privileges and events. We asked two Members to share with us their personal passion for these programs at the ROM.



Royal Patrons' Circle

Brenda McCutcheon

An RPC Member since the program began in 1984, Brenda McCutcheon has a significant and generous volunteer history with the ROM. Currently a docent and a member of the Royal Patrons' Circle volunteer committee, Brenda has also served as president and docent chairman for the Department of Museum Volunteers, as president of ROM Reproductions, and as a board member for the Heritage Governors, the ROM Trustees, and the Honorary Trustees. She is an ambassador for the ROM, and shares her passion with Museum visitors—and her 10 grandchildren.

Q. Why did you become an RPC Member?

A. When I was on the Board of Trustees, the Royal Terrace Circle (now the Royal Patrons' Circle) membership program was introduced and the whole board was asked by chairman Eddie Goodman to join—so I did. We had 100 percent participation. Some 25 years later, those early Members continue to be happy RPC Members.

Q. What are you most passionate about at the ROM?

A. I am amazed at the level and skill of the restoration work that takes place behind the scenes—it's magical—and the diversity, depth, and extent of the research conducted by the ROM staff. Their research is sought often and worldwide.

Q. What is the strangest thing you've seen behind the scenes on an RPC tour?

A. The "bug room," where dermestid beetles are used to clean flesh off the skeletons of birds and animals. There is nothing that works as efficiently.

Q. What would you say to someone considering joining the RPC?

A. Not only does the RPC support the ROM, but it also provides many, many unique opportunities for its Members. Through excellent RPC programs and events, along with the outstanding ROM staff, Members are exposed to the vast and diverse array of knowledge at the ROM. With the ROM community, they learn and have fun together.

To join RPC, please visit rom.on.ca/rpc today.

Young Patrons' Circle

Nancy Hoi Bertrand, LL.B., CFA

A YPC Member since 2007 and a YPC cabinet volunteer since 2008, Nancy is vice-president at Citigroup Private Bank, where she advises ultra-high-net-worth individuals and smaller institutions on wealth preservation and wealth creation, with a particular focus on alternative and international investments. Previously Nancy practised U.S. securities law at Shearman & Sterling LLP for eight years, specializing in cross-border corporate finance, and mergers and acquisitions. Since 2006, she has been on the board of the Toronto CFA Society and is currently serving as its president.

Q. Why did you become a YPC Member?

A. I became a Member because I had friends who had been Members for several years and they told me it was a lot of fun!

Q. What are you most passionate about at the ROM?

A. I believe that it is important for kids to learn about different cultures. The ROM curators do a great job not only in discovering interesting things but in teaching us about them as well.

Q. What is the strangest thing you've ever seen behind the scenes on a YPC tour?

A. It's not the strangest thing I've seen, but the strangest story I've ever heard was about the painting conservator who found a masterpiece work of art hiding beneath the painting she was working on.

Q. What would you say to someone considering joining the YPC?

A. It is a great way to learn about different cultures and meet some interesting new people.

To join YPC, please visit rom.on.ca/ypc today.

SPONSORSHIP

RBC Proudly Sponsors Water: The Exhibition

FOSTERING A CULTURE OF
WATER STEWARDSHIP



Water is key to the survival of all life on Earth, but the world's supply of clean potable water is in jeopardy. On March 5, with the opening of *Water: The Exhibition*, the ROM explores the global water crisis from the chemical to the cultural. RBC is Canada's largest bank by assets and one of North America's leading diversified financial services companies. As the show's presenting sponsor, RBC is committed to protecting the world's most precious resource—fresh water. In 2007, RBC launched a 10-year, \$50 million grant program—the RBC Blue Water Project—and has so far pledged more than \$27 million to more than 350 not-for-profit organizations worldwide that protect watersheds and ensure access to clean drinking water.

Recognized among the world's financial, social, and environmental leaders, RBC is listed on the 2010–2011 Dow Jones Sustainability World Index and the DJSI North American Index. Beyond monetary support, RBC also promotes responsible water use through awareness programs for employees and clients, is reducing its own water footprint, and encourages the growth of water businesses in North America. To spread the message about the importance of water, RBC continues to forge innovative partnerships with organizations such as *Canadian Geographic*, Alexandra Cousteau's *Blue Legacy*, and *Imagine H₂O*.

Water: The Exhibition runs until September 5, 2011, in the ROM's Garfield Weston Exhibition Hall. See What's On, page 4, for details.



Helping Build Brighter Futures

KPMG HELPS UNDERPRIVILEGED STUDENTS VISIT THE MUSEUM

Through their support of ROM's School Visits Bursary Program KPMG is helping underprivileged students visit the Museum.

Professional services firm KPMG has offices in more than 30 cities across Canada—and being actively engaged in the communities where they do business has always been a key part of the company's corporate culture. But in 2009, KPMG elevated this engagement to a whole new level by making community leadership one of the four pillars of its overall business strategy.

More than providing an avenue for giving, The KPMG Foundation supports the firm's mission to be a socially responsible and civic-minded organization. And what better way to contribute than by helping students

who may otherwise not have the chance to broaden their education with a School Visit to the ROM.

Thanks to sponsors like KPMG, the ROM School Visits Bursary Program is able to offer students from various disadvantaged communities within the Greater Toronto Area the opportunity to visit the Museum and participate in an educational program free of charge. The bursary program—which aims to enhance students' understanding of natural history and world cultures—includes admission, gallery tours, interactive activities related to the school's curriculum, and access to the Museum's 30,000 square-foot Learning Centre used for workshops, demonstrations, and hands-on creative experiences.

"We are very thankful for the generous support of corporations like KPMG," says Julian Kingston, head of Education & Programs at the ROM. "We look forward to welcoming thousands of students this school year who may otherwise be unable to visit the ROM."



Manulife Financial Sponsors ROM Exhibition Playful Pursuits

PROVIDING A GLIMPSE INTO CHINA'S
PASTIMES THROUGH THE AGES

Over the past 2,000 years, the Chinese have devised a wealth of amusements. Cards, dolls, kites, spinning tops, puzzles, and board games are just a few of the diversions that have lifted spirits among adults and children over the centuries. The ROM-developed exhibition *Playful Pursuits: Chinese Traditional Toys and Games* presents approximately 140 ROM artifacts, many of them on display for the first time, illustrating Chinese toy-makers' creativity and skill in fashioning charming and innovative playthings from simple materials.

The exhibit's sponsor, Manulife Financial, takes an inventive approach in meeting its corporate social responsibilities. The company delivers reliable and forward-thinking solutions for the communities around the world in which it operates.

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Playful Pursuits: Chinese Traditional Toys and Games is on display until May 1, 2011, in the ROM's Herman Herzog Levy Gallery.

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The Living Fossil

This fish “walked” the waters of the Indian Ocean undetected by scientists for thousands of years

BY MARY BURRIDGE



Against all odds, a fish thought to be extinct for 65 million years was hauled up from the depths of the Indian Ocean in 1938 off the east coast of South Africa. Evidence of the coelacanth disappeared from the fossil record during the last great extinction when more than 50 percent of the world's animal species, including the dinosaurs, were wiped out. Finding a living coelacanth—considered one of the great scientific discoveries of the 20th century—was as miraculous as coming across a dinosaur walking through the Alberta badlands.

Not surprisingly, its known as a “living fossil.” Its other nickname, “old four legs,” refers to the coelacanth's paired, lobed fins that move in an alternating gait similar to a human swinging its arms while walking—distinctly unlike the swimming motion of other fishes. This trait is one of a unique set of features that led ichthyologists to class the coelacanth lineage as the most closely related to early four-legged land animals called tetrapods—a kind of missing link between water and land dwellers. A recent discovery in the Canadian Arctic, however, has placed the fossil fish *Tiktaalik* as the closest cousin to land animals.

Coelacanths are native to the Comoro Islands, and the ROM was fortunate to acquire a frozen specimen from the New York Aquarium's 1985 expedition there. Our coelacanth was displayed briefly in its frozen state before being preserved and stored in the ichthyology collection, where it remains today.

But a model of the coelacanth is displayed in the Museum's Life in Crisis: Schad Gallery of Biodiversity along with a video of the fish's unique swimming gait. It's worth taking a look at the elusive creature whose kin have been swimming the oceans for more than 400 million years. It truly is a blast from the past. o

This *Caridosucter populosum* coelacanth fossil is from Bear Gulch, Montana. At the time this fossil lived, about 318 million years ago, coelacanths were much smaller than they are today.

MARY BURRIDGE is assistant curator in the Ichthyology section of the ROM's Department of Natural History.



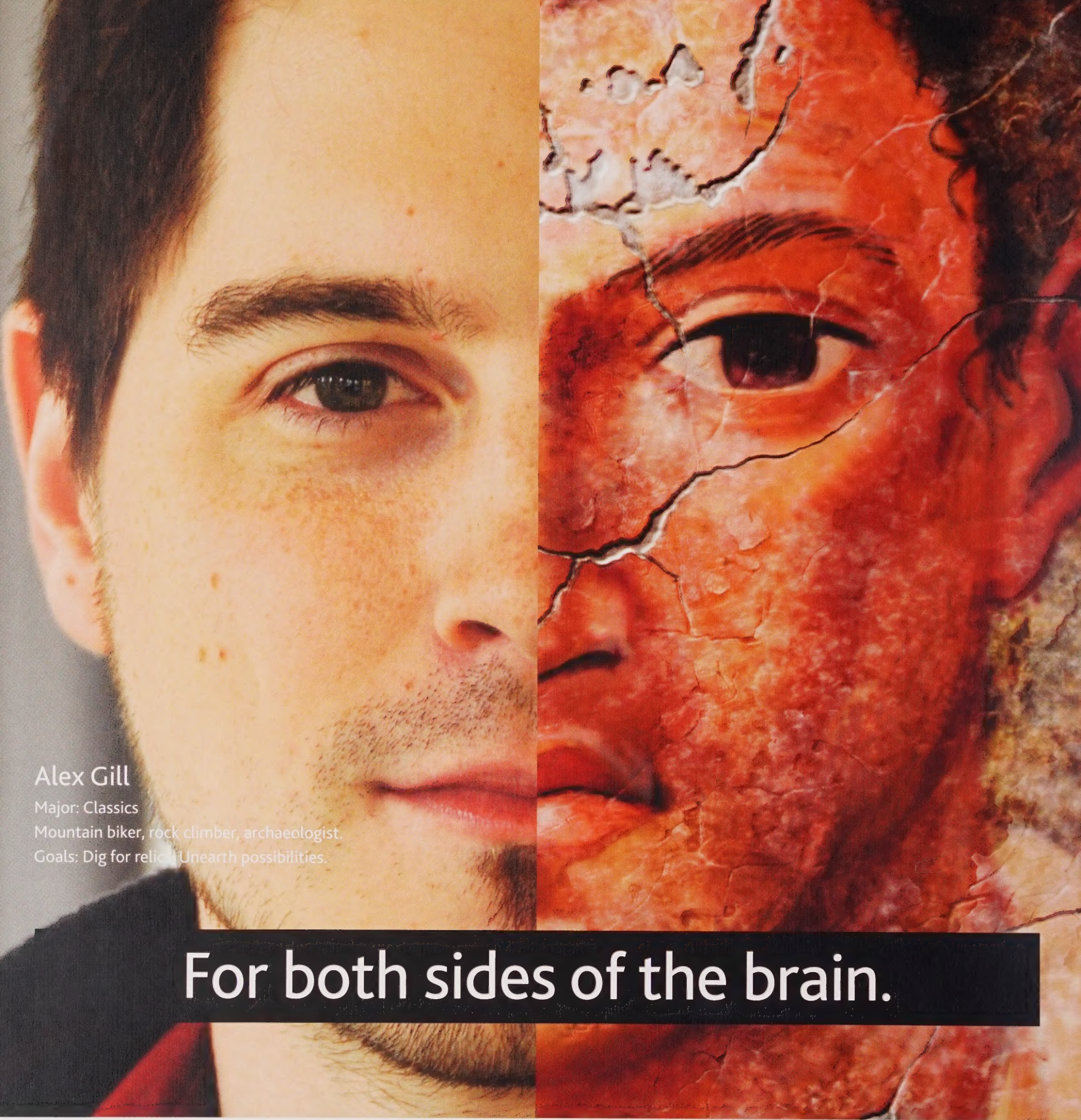
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The Robert H. N. Ho Family Foundation is honoured to have presented *The Warrior Emperor and China's Terracotta Army*, which reflects our mission of encouraging the presentation and study of Chinese arts and culture to a worldwide audience. We were delighted to be part of this wonderful project that brought museums, archeological institutions, academics and the public together to discover China's rich history and culture.

Image © Shaanxi Provincial Cultural Relics Bureau and the Shaanxi Cultural Heritage Promotion Centre, People's Republic of China, 2009.

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Alex Gill

Major: Classics

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